

Board of Trade Department of Science and Art.

A
CATALOGUE
OF THE
MUSEUM OF ORNAMENTAL ART,
AT
MARLBOROUGH HOUSE, PALL MALL.
(PART I.)

By J. C. ROBINSON, F.S.A.,
CURATOR.

May 1855.



LONDON:
PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.
FOR HER MAJESTY'S STATIONERY OFFICE.

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CHAPMAN AND HALL, 193, PICCADILLY.

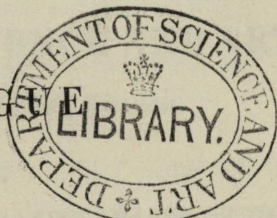
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Price 6d.

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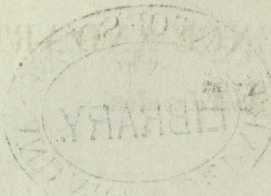
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THE MUSEUM OF ORNAMENTAL ART

BOARD OF TRUSTEES

DEPARTMENT OF ARTS AND CRAFTS



MUSEUM OF ORNAMENTAL ART

NOTICE

NOTICE.

In addition to the permanent collections, objects of Ornamental Art, being loans from individuals, are temporarily exhibited in the Museum. Possessors of works deemed suitable for exhibition, and who may be willing to lend them for purposes of study and public instruction, are requested to communicate with the Curator.



PRINTED BY THE MUSEUM OF ORNAMENTAL ART

CHARTER AND HALL, 1851

BOARD OF TRADE,
DEPARTMENT OF SCIENCE AND ART.

Marlborough House, Pall Mall, London.

OFFICERS OF THE DEPARTMENT HAVING CHARGE OF THE
MUSEUM.

HENRY COLE, Esq., C.B.

R. REDGRAVE, Esq., R.A.

Curator of the Museum.—J. C ROBINSON, Esq., F.S.A.

The occupation of MARLBOROUGH HOUSE, by the gracious permission of Her Majesty THE QUEEN, for the Offices, Museum, Lecture Room, &c. of the Department of Science and Art, is but temporary, until more suitable Premises are provided.

To ensure the MUSEUM being kept as a *place of study*, and to provide a fund for increasing the number of specimens, the following provisional regulations have been sanctioned by the Lords of the Committee of the Privy Council for Trade :—

1. The MUSEUM will be OPEN from March 1 to October 31, from 10 to 5, and during the rest of the year from 10 to 4, except the appointed vacations.

2. On *Mondays and Saturdays*, and during Easter and Christmas weeks, the Public are admitted free; but on these days examples cannot be removed from their cases for study.

3. On *Tuesdays, Wednesdays, and Thursdays*, PERSONS NOT STUDENTS are admitted on payment of 6*d.* each; and any single example, on payment of an additional 6*d.* or any number of examples in one portfolio, on payment of 1*s.* additional each person, may be removed and copied.

4. All registered students of the Department have free admittance daily, upon production of their fee receipts, and have, in addition, the privilege of examining and copying any examples, without payment of any additional fee.

5. No person is allowed to have the use of any article, except in the presence of an officer of the Department.

6. Except the fees above-mentioned, no fee or gratuity is to be received by any officer of the establishment from any person.

7. Whilst every care is taken of articles lent to the Museum for exhibition, it is necessary to state that the Department, as in similar cases (the Exhibition of 1851, the Royal Academy, &c.) cannot be responsible for loss or damage.

The Museum is closed on Fridays, for cleaning, &c.

MUSEUM OF ORNAMENTAL ART.

INTRODUCTION.

THIS Collection was commenced by the Board of Trade during the year 1851, when the expenditure of a sum of £5,000 was authorized by the Treasury for the purchase of such examples of manufacture, shown in the Exhibition, as it might seem desirable to preserve for purposes of study. (See Appendix A.) It has since been greatly increased by current purchases, and by liberal contributions, both permanent and temporary, from the collections of Her Majesty the Queen, and of many persons whose names are attached to the articles they have contributed. The object of the Museum is to illustrate the history, theory, and practical application of decorative art. It embraces works of all periods, from the earliest historical epochs to the present time, and it is equally comprehensive as respects the local origin of objects, the intrinsic value of any work or class of productions, in an abstract æsthetic point of view, alone determining the greater or less prominence accorded to it. Thus, whilst correct ideas of the history and relative importance of the various classes of objects are sought to be imparted, special prominence is given only to those which are calculated to exercise an influence in refining and informing the public taste. In accordance with these views, it has been thought desirable in addition to the explanatory notices in the accompanying Catalogue, to offer in some cases, critical or theoretic illustrations for the information of the student.

MUSEUM OF ORIENTAL ART
THE METROPOLITAN MUSEUM OF ART
NEW YORK

INTRODUCTION

This Collection was commenced by the Board of Trustees during the year 1881, when the expenditure of a sum of £5000 was authorized by the Treasury for the purchase of such examples of manufacturing shown in the Exhibition, as it might seem desirable to preserve for purposes of study. (The Appendix A.) It has since been greatly increased by various donations and by liberal contributions both permanent and temporary, from the collections of the Museum, the Government and many private individuals.

N.B.—The remaining sections of this Catalogue are in progress, and additional parts will be issued as soon as completed.

The Illustrations in the present part have been engraved by the Female Students of the Class for Wood Engraving.

respect the local origin of objects, the history which they represent or class of production, in an elaborate and complete view alone, giving the greater or less prominence according to the value which is attached to the object and the importance of the various classes of objects represented. In important special prominence is given only to those which are calculated to excite an interest in collecting and illustrating the public taste. In accordance with these views it has been thought desirable in addition to the explanatory notices in the accompanying Catalogue, to offer by means of a series of theoretical illustrations the information of the student.

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CLASS OF MANUFACTURES
CLASS OF MANUFACTURES

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Mosaics of Calcareous Stones.—*Pietra dura* work.—Glass Mosaics.—*Marqueterie*.—*Intarsiatura*.—*Parquetage*.—"Buhl" and *Piqué* work.—Straw Mosaic, &c.

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DIVISION 11. - - ENAMELS.

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DIVISION 14. - - ARMS, ARMOUR, AND ACCOUTREMENTS.

DIVISION 15. - - WATCH AND CLOCK WORK.

DIVISION 16. - - JEWELLERY.

Personal Ornaments.—Objects in precious Materials.

DIVISION 17. - - TEXTILE FABRICS.

Costumes and Garment Tissues.—Lace.—Embroidery.—Carpets.—Hangings, &c.—Woven Fabrics in Grass, Straw, &c.

CATALOGUE.

N.B.—Owing to the rapid increase of the collection, there are many specimens not yet entered in this Catalogue; it has however been thought better to place all such current acquisitions, when practicable, at once before the public, than to withhold them from exhibition for the sake of securing an apparently complete catalogue. There are likewise numerous articles lent by individuals for a limited time; of these no account is here taken, such objects being frequently removed and replaced by other specimens. Descriptive labels are, however, appended to all specimens contributed on loan, or presented to the Museum and not yet catalogued. The objects are arranged under one uniform series of numbers; and the attendants of the Museum are directed to point out, on application, the position of all objects included in the Catalogue.

DIVISION I. SCULPTURE.

Works in Marble.—Alabaster.—Stone.

No. 1.

RELIEVO in Carrara marble.—In the centre of the composition is a pedestal, supporting a truncated column, inscribed "Illæso lumine solem A.D. I.S. 1518." On either side a figure invested with flying drapery and in a somewhat contorted attitude, appears in the act of shooting an arrow upwards. At the base of the pedestal are groups of elaborately decorated arms and armour, piled on the ground. Size of marble, 17 in. by 13 in. Height of figures, 10 in. Purchased at 15*l*. 1854.

This Relievo, by an Italian artist, is probably a "Pièce de Maîtrise," or extraordinary effort of executive skill, the laborious undercuttings and complete separation of parts from the ground being evidently specially intended to attract attention. The peculiar mannerism of the nude figures, as shown in the elegant yet forced *pose*, the small and slender extremities and the exaggerated muscular development, apparently denote it to be the work of a Bolognese

or Florentine master, labouring in the meretricious yet pre-eminently decorative style, more fully developed at a somewhat later period in the works of Primaticcio, Salviati, &c. In the Pappafava Palace at Padua, is a group of sixty figures, representing the Fall of the Angels, carved with wonderful skill in a similarly minute and laborious manner, said to be the work of a certain Agostino Fazolata, and to have been twelve years in progress. This rilievo may possibly be by the same hand. (400)

No. 2.

CARVED PANEL, or FRIEZE, in alabaster.—Arabesque ornament in alto-relievo, the ground picked out in gold. Date about 1550. Length, 5 ft. 4 in. Height, $7\frac{3}{4}$ in. Purchased at 20*l*. 1853.

In the centre is a *cartouche*, supported by two *amorini*, or Cupids, holding palms; the lower part of these figures terminates in scroll foliage, amongst which various animals are playing.—Said to have been brought from an abbey in Belgium; the ornament, however, has a marked Italian character. (*See illustration.*) (1051)

No. 3.

CARVED PANEL in alabaster.—Arabesque ornament, German or Flemish. Date about 1530. Length, $7\frac{3}{4}$ in. Height, 3 in. 1853. (1052)

No. 4.

OVAL BOWL, or TAZZA, in red marble, in the form of a grotesque mask, entwined with serpents.—Italian. Cinquecento work, circa 1520–50. $7\frac{3}{4}$ in. long, by $5\frac{3}{4}$ in. wide. Purchased at 5*l*. 1853.

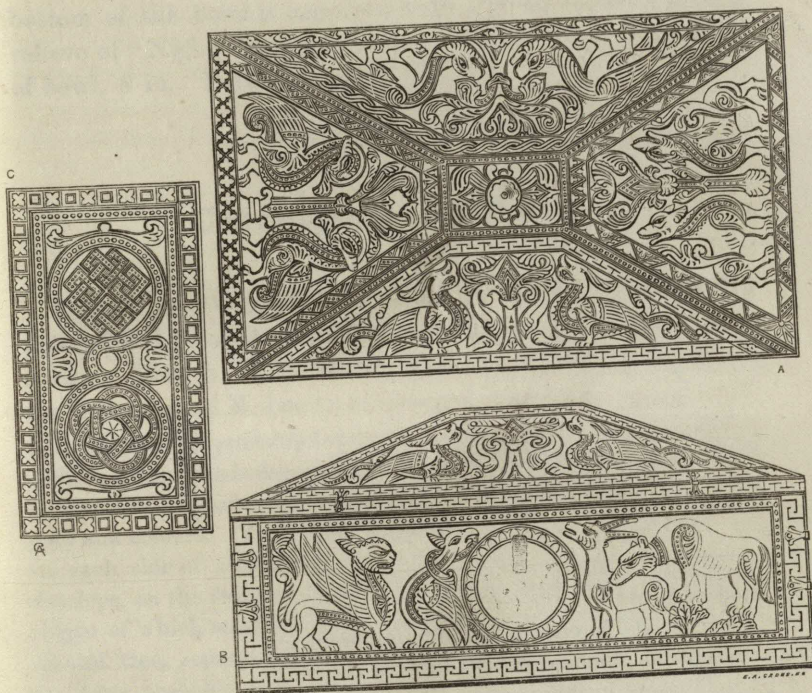
This singular object, the purpose of which it is difficult to divine, recalls with more likelihood than many often quoted works the manner of Benvenuto Cellini, its very characteristic details having great resemblance to those of the masks, enriched with foliage and convoluted serpents, on the upper part of the marble pedestal of the "Perseus" at Florence. The admirable manner in which the great artists of the cinquecento profited by *the antique* is well exemplified in the present instance, the original motive of this vigorous composition evidently being the well-known antique scenic mask with gaping mouth, so often seen on antique engraved gems, &c. The smaller face, carved in low relief, in the hollow or bottom of the vessel, has probably been immediately suggested by an ancient type, of which there are several examples extant. (217)

CATALOGUE OF THE MUSEUM OF ORNAMENTAL ART.
DIVISION I.—SCULPTURE.

vol 1



No. 2. Carved Panel or Frieze, in alabaster, (one half). Flemish renaissance. Date, about 1550.
Length of the entire panel, 5 ft. 4 in. Height, 7 $\frac{1}{4}$ in.



No. 15. Coffer or Chasse for relics, in carved cypress wood, painted and gilt. Ancient Byzantine work of the 12th or 13th century. Length, 13 in. Width, 8 in. Depth, 7 in.

A. Lid. B. Side elevation. C. End.

A reliquary of similar style and period is preserved in the Cathedral of Würzburg in Germany, and is engraved in Becker and Hefner, *Kunstwerke und Gerathschaften des Mittelalters*, &c. Frankfurt. 1851. Plate 71. (See illustration.) (582)

No. 16.

CHASSE or RELIQUARY in carved and gilded wood. Date, about 1490. Extreme length, 2 ft. 11 in. Width, 1 ft. 5½ in. Height, 2 ft. Brought from a Franciscan Convent at Constance, and said to have formerly contained the relics of St. Boniface. Purchased at 37*l*. 1854.

This Chasse was reputed to have been used as a ballot box for the election of Pope Martin V., at the great Council of Constance, held in 1418, being for that purpose divided into five compartments, to receive the voting papers of the ecclesiastics of the five nations which took part in the election; viz., Germany, France, England, Italy, and Spain. Parchment labels bearing the names of these nations, in characters apparently of the early part of the 17th century, are affixed to the cover, indicating the supposed divisions, but of which there is no vestige in the interior. The style of the work however, which may be even a century later than the Council of Constance, invalidates this tradition. The chasse is surmounted with a roof or cover, forming a gable at each end, enriched with crockets; the ridge of the roof has formerly had a crest or "bra-tishing," the points of attachment being still visible; at each angle is a buttress or pier ornamented with a small statuette of a saint, surmounted with canopy work. The sides and lid are divided into fourteen semicircular topped panels, which, together with the triangular pediment at each end, make in all sixteen compartments, filled with compositions from the life of our Saviour, carved in bas relief: the subjects of these carvings are as follows,—

- (No. 1.) (*on the side*) Christ's Entry into Jerusalem.
- (No. 2.) The Last Supper.
- (No. 3.) The Agony in the Garden.
- (No. 4.) (*at the end*) The Betrayal of Our Saviour.
- (No. 5.) Christ before Pilate.
- (No. 6.) The Scourging of Christ.
- (No. 7.) Christ mocked by the Soldiers.
- (No. 8.) (*at the end*) Christ bearing His Cross.
- (No. 9.) (*on the lid, over No. 1.*) The Preparation for the Crucifixion—Christ seated on the Cross.
- (No. 10.) The Crucifixion.
- (No. 11.) The Entombment.
- (No. 12.) (*in the gable or pediment*) The Descent into Hades.
- (No. 13.) The Resurrection.

(No. 14.) The Incredulity of St. Thomas.

(No. 15.) The Ascension.

(No. 16.) (*pediment*) God the Father and the Saviour seated in Glory : above, the Holy Ghost is represented as a Dove descending. (357)

No. 17.

ALTAR-PIECE (*retable*, Fr.) in carved oak.—Flemish. Date, end of the 15th century. Extreme height, 11 ft. Width, 7ft. 6 in. Purchased at 62*l.* 10*s.* 1854.

Said to have been brought from the Cathedral of St. Bavon at Ghent. The composition is in three divisions : in the centre the principal subject represents the death of the Virgin ; underneath it, in the plinth or basement (*Predella*), within a square panel, a female figure breaking a lance typifies the destruction of the old law ; above, enshrined amidst elaborate canopy work, the Virgin, upheld by an angel, ascends in glory, personifying the triumphant inauguration of the new dispensation. The sculpture in the compartment on the right represents the adoration of the magi ; and that on the left the visitation of the shepherds. The several divisions are crowned with crocketed canopies ; and with three statuettes of Apostles, placed on the summits of the lateral buttresses and the apex of the central ogee canopy respectively. The basement is decorated with nine statuettes, each 1 ft. 9 in. high, which, together with those in the upper part, complete the series of the Twelve Apostles. The three principal compartments formerly had folding doors (*volets*), probably enriched with paintings. An engraving of this altar-piece will be found in Lacroix and Seré, "*Le Moyen Age et la Renaissance*," vol 4. Paris, 1851. Also in Humphreys' "*Ten Centuries of Art*." 4to. London, 1852. (1049)

No. 18.

VIRGIN AND CHILD. Statuette in box wood. Height, 10½ in. Purchased at 5*l.* 1854.

This work is probably by a master of the school of Cologne, about the middle of the 15th century. The exquisitely disposed drapery, entirely free from the usual mannerism of that period, is worthy of the best epoch of Italian art ; the type of the heads full of earnest devout expression is, however, essentially German. (*See illustration*.) (1050)

Nos. 19, 20.

TWO PANELS.—"Gothic" tracery work, in carved oak, pierced and ornamented with crockets, &c. Style, French *Flamboyant*. Date, about 1480. Height, 17½ in. Width, 9 in. Purchased at 12*s.* 1853. (194, 195)

No. 21.

PERFORATED PANEL, in carved oak.—German or Flemish. Date, about 1500-20. Length, 1 ft. 7½ in. Height, 9 in. Purchased at 3*l*. 1852.

The subject, arranged ornamentally, represents the story of David and Bathsheba. (43)

Nos. 22, 23.

TWO PANELS, in carved oak.—Arabesque ornament. Height, 2 ft. Width, 8 in. Flemish renaissance. Date, about 1530-40. Purchased at 10*l*. 1852. (*See illustration.*) (41, 42.)

No. 24.

PANEL, in carved oak.—Flemish renaissance. Date, 1530-40. Height, 1 ft. 4 in. Width, 10 in. Purchased at 1*l*. 10*s*. 1852.

In the centre, a head or bust in full relief, ornamented with a tiara, projects from a circular medallion; a *motif* which probably had its origin in Italian quattro-cento ornament. (*See Styles of the Bronze Gates of Ghiberti.*) (44)

No. 25.

FRIEZE OR PANEL, in carved oak.—Arabesque ornament. Length, 3 ft. Height, 10 in. Flemish renaissance. Date, about 1540. Purchased at 5*l*. 1852. (40)

No. 26.

PANEL, in carved oak.—Arabesque ornament. Italian. Date, about 1550. Length, 9 in. Height, 3½ in. (336)

No. 27.

PANEL, in carved oak.—Height, 2 ft. 8 in. Width, 2 ft. 2 in. English or Flemish. Date, about 1540. Purchased at 1854. (1585)

No. 28.

CARVED AND PIERCED ARABESQUE PANEL, in oak.—Height, 9½ in. Width, 2 ft. 1 in. English or Flemish. Date, about 1570-80. Purchased at 1854. (1583)

No. 29.

PICTURE OR MIRROR FRAME, in carved oak.—Height, 1 ft. 7 in. Width, 1 ft. Flemish. Date, about 1550-60. Purchased at 20*l*. 1854.

The architectonic details of this frame exhibit a curious instance of forms in relief sculptured in perspective. (1605)

No. 30.

CIRCULAR MEDALLION in alto-relievo, carved in box wood.—German. Date, about 1500-20. Diameter, 1⅞ in. Ascribed to Kreutzbergen. Purchased at 1*l*. 10*s*. 1853.

The subject represents St. Martin dividing his cloak, in order to share it with the poor. (240)

Nos. 31, 32.

TWO BAS-RELIEF MEDALLION PROFILE PORTRAITS, carved in box wood.—German. Date, about 1550. Diameter of each, 2 in. Purchased at 2*l.* 1853. (238, 239)

No. 33.

Box, in carved oak.—English, 17th century work. 13 in. long. $8\frac{1}{2}$ in. wide. $6\frac{1}{2}$ in. deep. On the inner side of the lid is carved the name of a former owner, "Frances Long." Purchased at 2*l.* 1852.

The peculiar surface ornamentation of this box, consisting chiefly of a variety of patterns formed by intersecting circles, has some resemblance to "Gothic" tracery work; the date, however, is certainly not earlier than the reign of James I., and is perhaps considerably more recent. The *arks*, or meal chests, chairs, cradles, and other furniture of the 17th century, frequently to be met with in the cottages and farm-houses in the midland counties and the north of England, sometimes offer surface carvings of very ingenious design; and in which, moreover, singular analogies in the geometrical ornamentation may be traced. In these objects there is often a striking resemblance to the motives of Runic, Saxon, or Norman work. In other specimens, the guilloches, palmettes, concentric circles, &c. remind us of Egyptian, early Greek, or Etruscan ornaments; whilst, as in the present instance, the characteristic details of mediæval tracery appear to have been unconsciously simulated. These resemblances are, nevertheless, for the most part accidental, for the objects so decorated are usually made by the village carpenter, working without the least knowledge of the historic styles of ornament. (55)

No. 34.

GROUP OF THE CRUCIFIXION, "Calvary."—Carved in cedar or sandal wood, with case in stamped leather.—The group, including pedestal, $6\frac{1}{2}$ in. high. French or Spanish work, end of 17th century. Purchased at 5*l.* 1854. (1046)

No. 35.

DISTAFF, in carved box wood. Length, $26\frac{1}{2}$ in. Early part of 18th century. Purchased at 12*l.* 10*s.* 1854. (1047)

Many specimens of elaborately carved distaffs, ornamented, as in this example, with Cupids and amatory emblems, are preserved; they are believed to have been intended as wedding presents.

No. 36.

Box or JEWEL CASKET, in carved cedar or sandal wood. Length, 12 in. Width, $9\frac{1}{2}$ in. Height, $4\frac{1}{2}$ in. Purchased at 1*l.* 10*s.* 1852.

This casket, ornamented with scroll work, in the style of Louis XIV., is probably of Venetian workmanship of the end of the 17th century. (38)

No. 37.

CANDLESTICK, in carved sandal wood. $5\frac{3}{4}$ in. high. Of similar style and origin to preceding object. Purchased at 17*s.* 1854. (961)

No. 38.

MIRROR FRAME, in carved and gilt wood. Height, $15\frac{1}{2}$ in. Width, 11 in. Venetian. Date, about 1700. Purchased at 4*l.* 1852. (*See illustration.*) (46)

No. 39.

CARVED AND GILT WOOD FRAME, for a Mirror or Miniature. Height, $8\frac{1}{2}$ in. Width $7\frac{1}{2}$ in. Venetian. Early part of 18th century. (1048)

No. 40.

JEWEL CASKET, in carved sandal wood.—Modern Hindoo work, executed at Mangalore. Length, $15\frac{1}{2}$ in. Width, 10 in. Height, 7 in. Purchased at 30*l.* 1852.

Purchased as a specimen of rich and elaborate surface carving, skilfully adapted to the various mouldings and flat surfaces, the ornamental details being kept strictly subordinate to the constructive forms. (17)

No. 41.

WORK BOX, in carved sandal wood.—Recent Hindoo. Length, $10\frac{1}{2}$ in. Width, 7 in. Height, 5 in. Purchased at 1*l.* 18*s.* 1852. (18)

Nos. 42, 43, and 44.

CARD CASE. EGG CUP. FAN, in carved sandal wood.—Recent Indian work. Purchased at 1*l.* 18*s.* 1852.

The Fan, when opened out, is intended to represent a peacock with expanded tail. (21, 22, 23)

No. 45.

Box for WRITING MATERIALS, in carved ebony.—Modern Hindoo, manufactured at Rohilcund. Length, $13\frac{1}{2}$ in. Width, $3\frac{1}{2}$ in. Height, 3 in. Purchased at 2*l.* 10*s.* 1852. (19)

No. 46.

FRIEZE.—Arabesque Ornament, in carved wood. Recent French. Length, 2 ft. 2 in. Depth, 5 in. (1056)

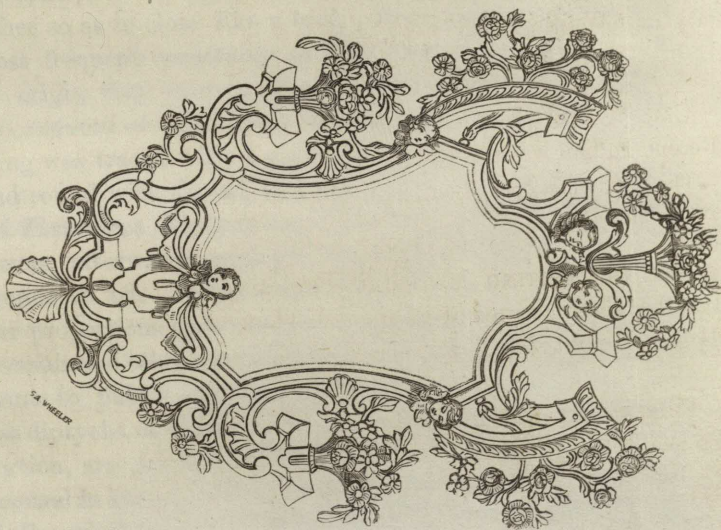
CATALOGUE OF THE MUSEUM OF ORNAMENTAL ART.
DIVISION I.—SCULPTURE.



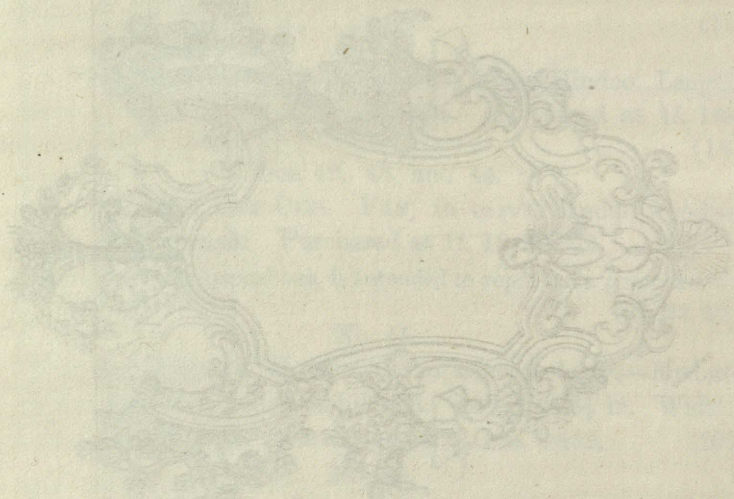
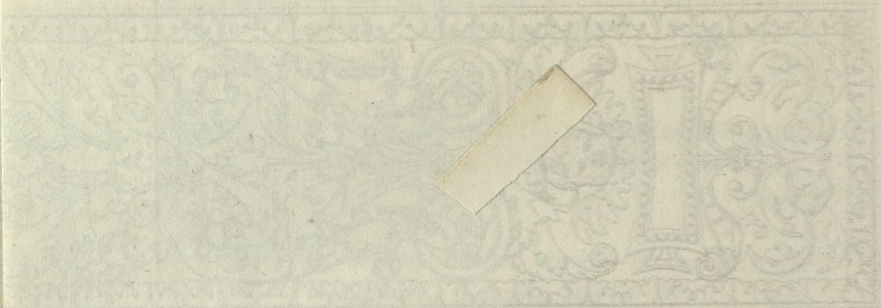
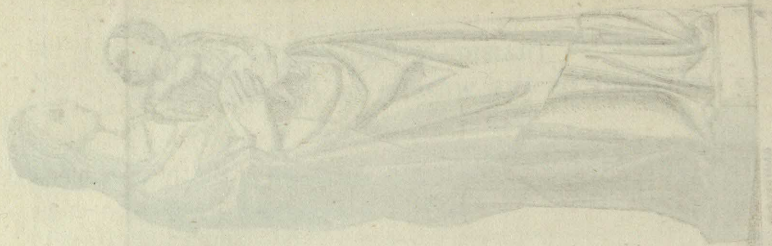
No. 18. Virgin and Child. Statuette in box wood.
German, 15th century work. Height, 10½ in.



No. 32. Panel, in carved oak. Ambesque ornament. Flemish
renaissance. Date, about 1550-2. Height, 2½ in. Width, 8 in.



No. 38. Mirror Frame, in carved and gilt wood. Height, 16½ in.
Width, 11 in. Venetian. Date, about 1700.



Carvings in Ivory and other Materials.

A SERIES OF CASTS OF ANCIENT IVORY CARVINGS, comprising about one hundred and fifty specimens, is exhibited with a view of illustrating the history of sculpture in that material. The localities where the originals are preserved, (where such is known), and their probable dates are labelled on the specimens.

From the earliest periods ivory has been a favourite vehicle for sculpture, and a very complete and connected view of the history of art is to be found in monuments of that material. Ancient Egyptian works in ivory are by no means uncommon. Of the Assyrian period, many ivory carvings have been recently discovered. In ancient Greek art it was a highly valued vehicle for the embodiment of the sublime conceptions of the most famous sculptors.—The ivory portions of the Chryselephantine statues of Phidias were colossal works made up of a number of small pieces, carefully joined.—The ancients are said to have been able to soften and unroll the ivory tusk into wider plates. During the Roman period it was in universal use. Many remains still exist of the classical epochs, chiefly in fragments of caskets, small statuettes, *tesserae* or carved counters, combs, handles of weapons and utensils, and the *diptychs*; these latter consist of two carved tablets or *plaques* of ivory, hinged together so as to close like a book: they appear to have been of most frequent occurrence in the later Roman period. In their origin they were writing tablets (*diptycha* or *pugillares*), covered on their inner surfaces with wax, on which the writing was traced with a *stylus* or hard point. These tablets, bound round with thread, and sealed, were thus sent as letters. (Gori *Thesaurus Diptycorum, Florentiae*, 1759.) They were, however, afterwards employed in a manner which had special reference to art. In the time of the Emperors, diptychs of larger proportions (now termed *consular diptychs*) were sent by consuls and other magistrates, on their elevation to office, as presents to public corporations, and to their private friends. These diptychs, of which there are many specimens (casts) in the collection, are generally elaborately carved with a portrait of the consul in his robes of office, and with various representations and allegorical devices, inscriptions, &c. After the establishment

of Christianity, they were frequently presented to the churches or to ecclesiastical dignitaries, by whom likewise they appear to have been sometimes issued. The Greek artists of the Byzantine empire made still more frequent use of ivory. Dating from the 9th century, the period of reaction from the Iconoclastic heresy, it was particularly employed in ecclesiastical utensils and appliances. Diptychs, similar in form to those in use in Pagan epochs, were still made, being, however sculptured with Scriptural subjects; likewise book-covers, crosses, pastoral staffs, coffers or reliquaries, &c.

Ivory carving was soon equally affected in the rest of Europe, particularly in France and Germany. Throughout the mediæval epochs we have innumerable tablets, diptychs, triptychs, &c. of a devotional character, shrines, coffers for relics, statuettes of the Virgin, saints and Apostles; and for secular use, circular cases or covers for portable mirrors, generally sculptured with subjects from romances or chivalric poems; these are particularly numerous of the early part of the 14th century;—combs, pommels and hilts of daggers, caskets, especially of Italian origin, (Lombard and Venetian,) entire altar-pieces, made up of a great number of *plaques*, containing small bas-reliefs, and surrounded with a geometrical mosaic or inlay of coloured woods; caskets intended as wedding presents, and mirror frames of similar design, still exist in great numbers; they are, however, more frequently carved in bone than ivory.

In the 16th and 17th centuries, with the renaissance, secular objects predominate—statuettes and groups, bassi relievi of classical subjects, hilts of knives and forks, tankards, cups, snuff-boxes, pommels of canes, &c.; whilst in the church the ivory crucifix, permanently placed on the altar, superseded the earlier triptych or *retable*.

In the 17th century the most renowned ivory sculptors were Flemings or Germans, who had either studied in Italy, or who had formed their style on Italian models. Ivory carving became a distinct and separate branch of the sculptor's art. Fiammingo (1594–1643) is esteemed the chief of this well-known school.

Oriental nations, as might be expected, are famed for their works in ivory. The Chinese have carried the technical mani-

pulation of this material to an incredible pitch of perfection. The classes of objects are, however, too well known to need further illustration.

No. 73.

LID of a CHASSE or COFFER, in carved ivory. 13th or 14th century work. Length, 5 in. Width, 3 in. Purchased at 4*l.* 4*s.* 1854.

The style of the foliated ornament indicates an oriental origin. With a certain resemblance to Byzantine art, there is a still greater analogy to the Moresque or Saracenic. It is most probably of early Spanish or Sicilian *Moresque* workmanship. (*See illustration.*)

(1057)

No. 74.

CARVED IVORY TABLET, leaf of a diptych. Date, about 1320. Height, 5 $\frac{3}{8}$ in. Width, 3 $\frac{3}{8}$ in. (From the collection of the late A. W. Pugin, Architect.) Purchased at 12*l.* 1853.

The subjects of the relievos, four in number, beginning from the lower corner on the left hand, are—1st. The Annunciation; 2d. The Salutation of Elizabeth; 3d. The Presentation in the Temple; 4th. The Crucifixion.

(665)

No. 75.

LID OR COVER OF A CIRCULAR MIRROR CASE, in carved ivory. Diameter 5 $\frac{1}{2}$ in. French? Date, early part of 14th century. Purchased at 50*l.* 12*s.* 1854.

The subject of this relieveo is an allegorical representation of the "Assault of the Castle of Love," taken from some mediæval poem or romance. It is probably the finest of the ancient mirror covers, of which so many specimens are extant. (Engraved in the *Archæologia*, vol. 16.)

No. 76.

STATUETTE OF THE VIRGIN AND CHILD, in carved ivory. 5 inches high. 14th century work. Purchased at 12*l.* 1854.

(1598)

No. 77.

CIRCULAR MEDALLION, in carved ivory, picked out in distemper colours—the Assumption of the Virgin. Diameter, 2 $\frac{1}{2}$ in. 14th century work. Purchased at 25*l.* 1854. (1607)

No. 78.

IVORY CASKET, with gilt copper mountings, set with imitation gems. Length, 5 in. Width 3 $\frac{3}{4}$ in. Depth, 3 $\frac{1}{2}$ in. 14th or 15th century work. Purchased at 3*l.* 10*s.* 1854. (1618)

No. 79.

STATUETTE IN IVORY. St. George and the Dragon.—Date, about 1470. Height, $4\frac{1}{2}$ in. Purchased at 10*l*. 1854. (See illustration.) (361)

No. 80.

CASKET, overlaid with *plaques* of carved bone, and with lock and mountings in gilt copper. French? Date, about 1520. Length, $5\frac{1}{4}$ in. Width, $3\frac{1}{4}$ in. Depth, $2\frac{3}{4}$ in. Purchased at 1*l*. 10*s*. 1854.

No. 81.

POMMEL of a KNIFE or DAGGER, carved in ivory. German or French. Date, about 1520. Purchased at 7*s*. 1854. (362)

No. 82.

CARVED IVORY TABLET.—German work. Date, about 1550. $3\frac{1}{8}$ in. high, $2\frac{1}{2}$ in. wide. Purchased at 1*l*. 10*s*. 1854.

This curious *plaque* has probably served as a cover for writing tablets, or a book. Within a circular panel or medallion, Christ seated, offers a chalice to a man dressed in the costume of the 16th century, another man and a woman similarly habited are seen advancing—the woman holds a flagon in her hand; above is a small cartouche, on which is inscribed in italics, "Dedi jus mihi bibere." Over the circular panel a recumbent female figure, holding in one hand a cross and in the other a chalice, is typical of the Christian religion; beneath it a similar recumbent figure, holding a crescent, is intended to signify the Pagan creed; at each corner of the *plaque* is a cherubim. On the reverse of the piece are two small profile regardant busts, male and female, in the costume of the period, surrounded, near the margin by a framework of architectural or arabesque ornament. The subject of this carving is evidently an allegory of the giving of the cup to the laity. (620)

No. 83.

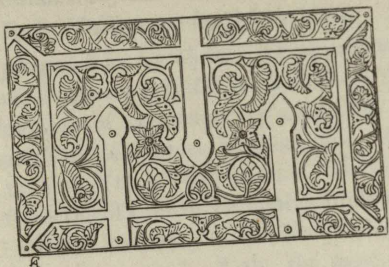
POWDER FLASK, in stag's horn, mounted in silver gilt.—German. Date, about 1530. Length, $10\frac{1}{2}$ in. Greatest width, $5\frac{1}{2}$ in. Purchased at 30*l*. 1853.

The carving represents Adam and Eve taking the forbidden fruit. Above this group is an escutcheon flanked by the initials I.Z.W.; the ground of the carvings has been originally gilded. (See illustration.) (234)

Nos. 84, 85, 86, 87, 88, 89.

Series of six carved IVORY *Plaques* enclosed in an ebony

CATALOGUE OF THE MUSEUM OF ORNAMENTAL ART.
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No. 73. Lid of a Chasse or Coffer, in carved ivory. Moorsque, 13th or 14th century work.
Length, 5 in. Width, 3 in.



No. 79. Statuette in Ivory. St. George and the Dragon. Date, about 1470.
Height, $4\frac{1}{2}$ in.

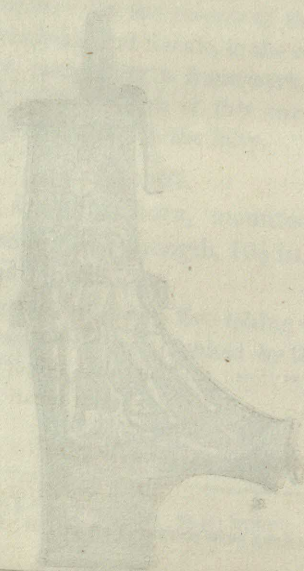
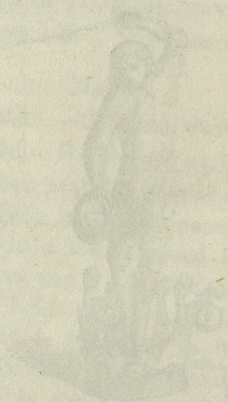


No. 83. Powder Flask, in stag's horn, mounted in silver gilt. German. Date, about 1530.
Length, $10\frac{1}{2}$ in. Greatest width, $5\frac{1}{2}$ in.

DESCRIPTION OF THE MUSEUM OF COMMERCE
SECTION I.—SCULPTURE



No. 17. The Lioness of Cyprus, in carved ivory. Height, 12 in. of the body, work. Length, 2 in. Width, 3 in.



frame. Bacchanalian subjects of amorini or Cupids. Purchased of the late Mr. B. L. Vulliamy, for 150*l.* 1853.

Size of each *plaque*, 6 in. by 4½ in. These reliefs are from the designs of François Duquesnoy, called Il Fiammingo, (born 1594, died 1643,) and are doubtless of contemporary execution. Bellori, in the *Life of Fiammingo* (*Vite de' Pittori, Scultori, &c.* Roma, 4to. 1728, p. 161.), alludes to three of these compositions. The subject of the first *plaque* is taken from Virgil's Sixth Eclogue, which describes the surprise of Silenus by infant Bacchanals, who bind his legs and arms with ivy garlands, whilst the nymph Ægle, the most beautiful of the Naidæ, paints his brows with the juice of mulberries. (1059 to 1064)

No. 90.

CUP or GOBLET, in carved ivory, ornamented with Cupids or amorini playing amidst scroll foliage.—Flemish. 17th century. Height, 4½ in. Diameter, 3¼ in. Purchased at 4*l.* (583)

Nos. 91, 92.

KNIFE and FORK, with carved ivory hilts.—Flemish? 17th century. Purchased at 1*l.* 10*s.* 1854.

The fork hilt represents a figure of Hope, and that of the knife a group of "Charity." (666, 667)

Nos. 93, 94.

KNIFE and FORK, with carved ivory hilts, representing Adam and Eve.—Flemish. 17th century. From the collection Debruge-Dumenil. Purchased at 3*l.* 6*s.* 1854. (930)

No. 95.

CABINET in carved ivory, mounted in silver.—Cingalese or Batavian work? 17th century. Length, 10½ in. Width, 7 in. Depth, 9½ in. Purchased at 11*l.* 11*s.* 1854.

The cabinet opens with folding doors in front, and contains four drawers. Repeated on each of the exterior surfaces and on the inner sides of the doors is a bas relief, representing Adam and Eve in the garden of Eden, surrounded with various animals, amongst which the elephant is conspicuous. This subject (repeated with slight difference seven times), and the fronts of the drawers, are surrounded with elaborate borders of foliated scroll work of genuine oriental character. From the style of the bas relief subject, there can be little doubt but that it is imitated from an European design, probably a Dutch engraving. (1067)

No. 96.

CYLINDRICAL CUP, in carved ivory.—Recent Chinese. 5 in. high. 4 in. diameter. Purchased at 5*l.* 1852. (1068)

No. 97.

CARD RACK, in carved ivory.—Recent Chinese. 11 in. high. 6 in. wide. Purchased at 4*l.* 1852.

These laboriously carved objects were selected as characteristic illustrations of Chinese art industry, the system of ornamentation displayed in them being deemed entitled to consideration, as a genuine and original style. An analysis of the actual decorative details of these pieces would disclose the most fantastic and absurd motives; Chinese art, however, does frequently offer us exquisitely graceful forms of natural objects, in which the full beauty of the type has been deeply felt by the artist, as well as admirable conventional arrangements; but the most fantastic works even are seldom entirely devoid of merit; the literal extravagance of the motives being often skilfully taken advantage of, as the most convenient means of displaying technical excellences, such as the abstractedly agreeable distribution of forms, appropriate arrangements for light and shade, or well-contrasted colours. (1069)

No. 98.

CASE, or PENDANT ORNAMENT, to contain perfumes, in carved and perforated ivory, with silk cord and tassel attached.—Recent Chinese. Purchased at 2*l.* 10*s.* 1852. (*See illustration.*) (931)

No. 99.

IVORY CARVING, representing the Hindoo Pantheon. Manufactured at Doorgah. Height, 1 ft. 8 in. Width 1 ft. 6 in. 1852.

Purchased at 22*l.* 1*s.* as being the most important specimen of ivory carving contributed by the East India Company to the Exhibition of 1851. This object is precisely similar in its intention to the ivory diptychs of the Middle Ages; it is evidently a small *retable*, or altar-piece, the deities and emblematical accessories being arranged in the same hierarchical order seen in analogous works of Christian art. (1070)

No. 100.

CHINESE SCREEN, in soapstone of three strata, mounted in a carved wood frame or stand. Height, 1 ft. 11 in. Width, 15 in. Purchased at 4*l.* 1852.

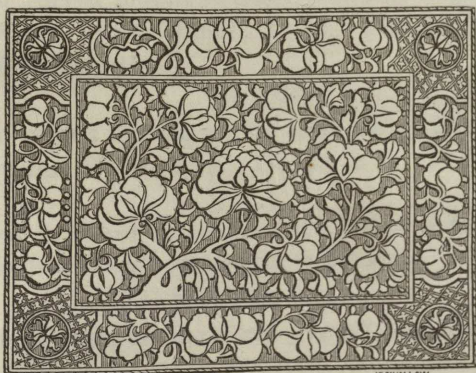
The stone tablet forming the screen is properly a large cameo, the subject being a decorative landscape with pagodas, trees, rocks, birds, &c., surrounded with water, in the usual fantastic Chinese style. The manner in which the third layer of the stone is introduced on the rocks in the foreground, recalls the analogous practice of the ancients in their cameo sculptures in onyx. (1071)

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MATEAUX.

No. 98. Case, or Pendant Ornament, to contain perfumes, in carved and perforated ivory, with silk cord and tassel attached. Recent Chinese.



A

WALLON

No. 105. Box, in carved mother-of-pearl. (Geometrical elevation of lid). Recent Chinese.
Length, $7\frac{1}{2}$ in. Width, $5\frac{1}{2}$ in.



No. 101.

SIMILAR CHINESE SCREEN, in soapstone, mounted in carved rosewood stand; sculptured, with a flowering shrub, springing from a rocky foreground. Height, 14 in. Width, 9 in. Purchased at 1*l.* 5*s.* 1853. (200)

No. 102.

CHINESE VASE, in carved soapstone. 4 in. high. Purchased at 12*s.* 1854.

The base, in dark-coloured stone, is curious as an imitation of the rosewood mountings of larger objects in this material. (928)

No. 103.

"JO-EE," or symbol of amity.—Recent Chinese. Length, 21 inches. Purchased at 5*l.* 1852.

This singular instrument is enriched with three circular plaques of jade, carved with Chinese grotesque subjects, mounted on a shaft or handle of rosewood, to which is attached a silken tassel. (1072)

No. 104.

FRAME in carved rosewood, supporting a bronze bell. Height of frame, 16½ in. Width, 9 in. Purchased at 2*l.* 10*s.* 1854.

The Bronze Bell, judging from its *patina*, must be very ancient; the elaborately carved frame is also apparently of considerable antiquity. (497)

No. 105.

BOX, in carved mother-of-pearl.—Recent Chinese. Length, 7¼ in. Width, 5½ in. Depth, 1⅞ in. Purchased at 2*l.* 10*s.* 1852. (*See illustration.*) (1073)

No. 106.

BOX, in carved red lac work (coral lac).—Recent Chinese. Length, 5¼ in. Width, 4 in. Height, 2 in. Purchased at 2*l.* 1852.

The cover is carved in imitation of a basket of flowers, and the shape of the Box is made subservient to this idea. (47)

Nos. 107, 108.

PAIR OF TRAYS, in dark red carved lac work.—Recent Chinese or Japanese. 5½ in. diameter. Purchased at 2*l.* 1852.

These Trays are designed in the shape of outspread leaves, the incised ornamentation representing the fibres. (48, 49)

Nos. 109, 110.

TWO CUPS, composed of carved cocoa nut shells.—Recent. Executed in Java. Height, 7 in. Purchased at 12*s.* 1852.

A series of oval medallions on the side of the cup, elaborately carved and perforated, represents the signs of the zodiac.

(1073, 1074)

Nos. 111, 112, 113, 114, 115.

FIVE COMBS, in carved ivory.—Hindoo work (recent). Purchased at 2*l.* 1852.

(956, 957, 958, 959, 960)

Nos. 116, 117.

TWO COMBS, in carved ebony. Recent Hindoo work. Purchased at 10*s.* 1852.

(954, 955)

Art Bronzes.

No. 155.

"*Salvator Mundi*."—Bronze statuette of the Infant Saviour. Height, 1 ft. 7 in. Florentine 15th century work. Purchased at 20*l.* 1853.

In the 15th and 16th centuries Florence was famous for the fabrication of art bronzes. Reproduction of antiques, reduced copies from celebrated recent works, and original compositions on a small scale were (especially the latter), doubtless, often the work of the most celebrated sculptors of the epoch. The Pisani, Donatello, Lorenzo Ghiberti, Verocchio, Baccio Bandinelli, Benvenuto Cellini, and Giovanni Bologna, are a few of the great artists of whom, it is possible, we thus possess many small and unknown works. The immense number and variety of minor objects in bronze of this period, often distinguished by admirable delicacy and spirit, prove that the production of such works had become an important and recognised industry, analogous to the bronze manufactures of Paris at the present day. The technical processes of casting, &c. in use at that period, are minutely described in Cellini's treatises ("*Due Trattati*," &c., &c. Florence, 1568).

(411)

No. 156.

CHILD CARRYING A VASE ON ITS HEAD. Statuette in bronze. Height, 5¼ in. Purchased at 1*l.* 5*s.* 1854.

Florentine work of the early part of 16th century, probably part of a candlestick or taper stand.

(1077)

No. 157.

CIRCULAR BRONZE MEDALLION RELIEVO.—Florentine quattro-cento work. Diameter, 4 in. Purchased at 12*s.* 6*d.* 1854.

Arion captured by the pirates.

(1078)

No. 158.

CIRCULAR MEDALLION RELIEVO. — Florentine bronze. Early cinque-cento period. Diameter $4\frac{1}{2}$ in. Purchased at 8s. 6d. 1854.

David, having slain Goliath, contemplates the severed head, which lies at his feet. In the back-ground a nude figure is seen measuring the stature of the fallen giant. (896)

No. 159.

FLORENTINE BRONZE RELIEVO. — Oblong plaque. $2\frac{1}{2}$ in. long, by $2\frac{1}{4}$ in. high. Purchased at 8s. 6d. 1854.

Hercules struggling with the lion. Early cinque-cento period. (1079)

No. 160.

FLORENTINE BRONZE RELIEVO. — Oblong plaque. $3\frac{1}{2}$ in. long, 3 in. high. Purchased at 8s. 6d. 1854.

Subject, a Roman sacrifice. Quattro-cento. (897)

No. 161.

FLORENTINE BRONZE PLAQUE. — 4 in. high, $2\frac{3}{4}$ in. wide. Purchased at 8s. 6d. 1854.

The entombment of Christ. Early cinque-cento period. (1080)

No. 162.

FLORENTINE BRONZE RELIEVO. — 4 in. long, by $1\frac{3}{4}$ in. high. Purchased at 8s. 6d. 1854.

This *plaque* has probably formed part of the base of an inkstand, or other decorative object. The rilievo figures are allegorical impersonations. — Early cinque-cento period. (1081)

No. 163.

FLORENTINE BRONZE MEDALLION. — Profile head of Claudius. Height, $5\frac{1}{2}$ in. Width, $4\frac{3}{4}$ in. Purchased at 3s. 1854. (339)

No. 164.

FLORENTINE BRONZE MEDALLION. — Profile head of Galba. Height, $5\frac{1}{2}$ in. Width, $4\frac{3}{4}$ in. Purchased at 3s. 1854. (340)

No. 165.

CIRCULAR RELIEVO MEDALLION, in bronze. — Tritons and sea nymphs. Italian early cinque-cento work. Diameter $2\frac{1}{4}$ in. Purchased at 3s. 1854.

This medallion has probably served as a model or matrix for a gold medallion or ornament for the hat, according to the process described by Benvenuto Cellini ("*Due Trattati, &c. dell' Oreficeria*," ed. Flor.

1568, p. 18). Caradosso, a famous Milanese goldsmith, was the inventor of the process here alluded to, which is, in its general features, a work in rilievo embossed from a thin gold plate. The first operation was to make an exact model of the design in wax; from this a cast in bronze was taken (the present specimen corresponds to this stage, and may possibly be the work of Caradosso). On the model in bronze thus obtained, the plate or disk of gold was placed, and with hammers, punches, &c. beaten down and made to assume the shape of the piece in relief beneath. The plate thus embossed was afterwards filled with pitch or stucco, and terminated on the surface with chisels, burins, &c. (522)

No. 166.

ST. JEROME. Circular medallion in embossed copper. —Italian early cinque-cento work. Diameter, 3 in. Purchased at 3s. 1854.

This rilievo, in thin copper, embossed and roughly chased on the surface, has every appearance of having been executed in the manner described in the foregoing note. (524)

No. 167.

COLOSSAL BRONZE BUST OF POPE INNOCENT X.—Height, including pedestal, 3 ft. 3 in. Purchased at 90*l*. 1853. (Gian Battista Pamfili of Rome), elected Pope 1644, died 1655. (1088)

No. 168.

COLOSSAL BRONZE BUST OF POPE ALEXANDER VIII.—Height, including pedestal, 3 ft. 3 in. Purchased at 90*l*. 1853. (Pietro Ottoboni of Venice), elected Pope 1689, died 1691. These busts, executed in a grand style of portrait sculpture, are contemporary Italian works, of the school of Bernini. (1089)

No. 169.

BUST OF THE VIRGIN, in brass (latten).—Date about 1500. Height, 5 in. Purchased at 12*s*. 6*d*. 1854.

This bust has originally been arranged as a reliquary, or monstrance, the position of the hands denoting that a circular or cylindrical glazed box or *custode* has been placed within them. It is probably of French origin. (1082)

No. 170.

"ICARUS."—Statuette in bronze. Modern French. Extreme height of figure, 1 ft. 8½ in. By P. Grass. Cast by Eck and Durand. (379)

Terra Cottas and Models in Wax, Plaster, &c.

N.B. The following series of original models in wax and terra cotta, specified as comprised in the "Gherardini Collection," were found, together with a large collection of ancient drawings, (which have been purchased by the Austrian Government,) in a house in Florence, being the property of an aged priest, a member of the Gherardini family, who seems either to have been unaware of their existence, or to have entirely disregarded them. At his death their value and importance were made known and confirmed by the opinions of the leading members of the academy of Florence, and by many eminent artists and connoisseurs of other countries.

No. 193.

The YOUNG ST. JOHN.—Relievo in marble. Panel, with circular top. Height, 11 in. Width, 7 in. Italian. 15th century work. (Gherardini collection.)

This figure in alto-relievo holds in one hand a reed and in the other an open scroll. The back ground represents a barren landscape.

No. 194.

A COW LYING DOWN.—Model in terra cotta. Italian 15th century work. Attributed to Donatello, (born 1386, died 1468.) Extreme length, $13\frac{1}{2}$ in. (Gherardini collection.)

There is no extrinsic evidence by which this model can be identified as the work of Donatello; it is, however, undoubtedly a production of his time, and characterized by the same striving after simple truth to nature, which is manifested in the known works of that great sculptor and reviver of art.

No. 195.

COLOSSAL HAND, in terra cotta, known as "Michel Angelo's hand." (Gherardini collection.)

Plaster casts of this hand had long been celebrated and studied by artists, whilst the original was lost sight of. This terra cotta, (probably a finished study by Michel Angelo,) is doubtless the type or model from which the mould for these casts was made. From frequent moulding and re-moulding, casts are now only to be obtained in a very worn and altered state, representing but imperfectly the original work.

No. 196.

TORSO OF A FEMALE.—Model in wax.—Michel Angelo Buonarroti (born 1474, died 1563). Height, $13\frac{1}{2}$ in. (Gherardini collection.)

This model, evidently an unfinished or abortive sketch, the subject of which is unknown, bears intrinsic evidence of the mind and manner of the great sculptor; the lean, yet muscular forms and pendent breasts of the figure, indicate an aged or grotesque nature. In the print after Michel Angelo, known as "*La baccanalia di putti*," the torso of a female satyr is similarly developed.

No. 197.

DAVID—Sketch in wax, the arms wanting.—Michel Angelo. $3\frac{1}{2}$ in. high. (Gherardini collection.)

Believed to be a preparatory study by Michel Angelo, for the celebrated colossal statue placed near the entrance of the Palazzo Vecchio in Florence. Whilst there can be no doubt that this little sketch shadows forth the "David," as finally executed, it varies in so many respects from the existing work, as to be virtually a different conception. The *movement* in this model is more vigorous and pronounced, the result being an expression of defiant energetic action, not visible in the finished marble. At the feet of the figure is seen the head of Goliath, which is wanting in the original; a pen drawing, formerly in the possession of Marriette, is quoted by him as exhibiting the same variation. We know that Michel Angelo was fettered in his design by the configuration of the block of marble, which had already been partially worked upon by a certain Maestro Simone da Fiesole, and was supposed to have been irretrievably spoilt: it is probable, therefore, that this little sketch was a preliminary essay, made to adapt the composition to the peculiar exigencies of the block. Vasari further tells us, that from this cause Michel Angelo experienced great difficulty in carrying out his design, and it is thus presumable, that he must have made many sketches or essays, before finally fixing and arresting the details of the composition, as we now see it. The sketch has some resemblance in style, and likewise in the "*pose*" of the figure, to one of the antique colossal statues of the "Monte Cavallo," in Rome. Some analogy may also be perceived with the *movement* of the St. George of Donatello, a work which Michel Angelo is known to have greatly esteemed. The statue was fixed on its pedestal in the year 1504; the date of this model, therefore, is probably not more than a year or two antecedent.

No. 198.

MASK, in terra cotta, the nose fractured. 3 in. high. Michel Angelo. (Gherardini collection)

Undoubtedly an original sketch, replete with that powerful expression only found in the works of Michel Angelo; faces of similar austerity, glaring with savage eyes and wrinkled brows, may be seen in the "Last Judgment." This mask, although marked with a certain grotesque character, likewise recalls the severe and terrible countenance of the "Moses." Its destination was probably as a decorative motive, intended to be placed in some such position as that occupied by the colossal mask, on which the arm of the recumbent figure called "*la Notte*" on the Medici tomb is made to rest.

No. 199.

GROUP OF HERCULES SLAYING CACUS. Sketch, or unfinished model in wax. 16 in. high.—Michel Angelo. (Gherardini collection.)

This admirable model is believed to be an original sketch by the hand of Michel Angelo, for a colossal group in marble, intended to have been placed opposite to his statue of David, near the gate of the Palazzo Vecchio, in Florence, the position now occupied by the group of the same subject by Baccio Bandinelli. Vasari, in his life of Bandinelli, relates in detail the circumstances attending the contention betwixt the latter artist and Michel Angelo, for the possession of the huge block of marble destined for this work; an interesting account which evinces the importance of any authentic reminiscence of this celebrated episode in the history of great Italian Art. This model, moreover, is intrinsically a work of the highest power and beauty, leaving little room to doubt the "terrible hand" that executed it. By comparison with the existing work of Bandinelli, its superiority is at once evident. In the 4th Chapter of Book 7 of Cellini's Autobiography will be found a strikingly just, though rather malicious, critique of Bandinelli's group; the defects there animadverted on, will be found to be singularly replaced by correspondent beauties, in this analogous composition of Michel Angelo, which is, moreover, the only record known to exist of this great artist's projected work. A small outline engraving of Bandinelli's group will be found in the Atlas to Cicognara's "*Storia della Scultura, &c.*"

No. 200.

ANATOMICAL STUDY OF A RIGHT ARM.—Model in wax. Michel Angelo. 9 in. long. (Gherardini collection.)

This study evidently represents the pendent arm of the statue of David.

No. 201.

ANATOMICAL STUDIES OF A RIGHT AND LEFT LEG RESPEC-

TIVELY.—Models in wax.—Michel Angelo. Each $10\frac{1}{2}$ in. long. (Gherardini collection.)

In these may be recognised the legs of the David.

No. 202.

ANATOMICAL STUDY OF A RIGHT ARM.—Model in wax. The upper part or "deltoid" wanting.—Michel Angelo. 11 in. long. (Gherardini collection.)

No. 203.

ANATOMICAL STUDY OF A LEFT LEG.—Model in wax. Michel Angelo. Similar proportion. (Gherardini collection.)

A study for one of the legs of the Dead Christ supported on the lap of the Virgin, called *La Pietà*, executed in marble, and placed behind the high altar of the Cathedral of Florence.

No. 204.

SKELETON OR ANATOMICAL FIGURE.—Mutilated model in wax.—Michel Angelo. 1 ft. 8 in. high. (Gherardini collection.)

In the attitude and disposition of the limbs, this figure has great resemblance to the Bacchus, now in the Florence Gallery. The torsion of the body of the figure, particularly noticeable in the beautiful and truthful disposition of the abdominal muscles, likewise conformable to the Bacchus, leaves little doubt but that this model was a preparatory study for that figure. This, and the five preceding pieces, may have been executed by Michel Angelo, whilst availing himself of the opportunity for studying anatomy afforded him by the Prior of the Monastery of Santo Spirito. Though not of a minute or laboured description, in general truth and artistic feeling they are fully worthy of the great artist; they are not indeed mere renderings of flaccid muscle and tendon, but, on the contrary, learned exercises full of life and movement. Analogous studies by Leonardo da Vinci, in drawings of correspondent character and scale, are still extant; and there are likewise careful drawings by Raffaele of entire compositions, doubtless preparations for cartoons, in which the anatomical development is similarly detailed.

No. 205.

"ECORCHÉ," or anatomical figure called "*Marsyas*."—Model in wax. Attributed to Michel Angelo. The arms wanting. 7 in. high. (Gherardini collection.)

No. 206.

SIMILAR FIGURE, cast in white metal, bronzed. (From Sir Thomas Lawrence and Woodburn's Collection.)

In the Florence Gallery is a bronze of the same composition on a larger scale, but inferior in merit to these small figures. It is probable that all three are contemporary copies of some well-known but lost original by Michel Angelo. It will be observed, that the present two figures, though very similar to each other are not absolutely identical; the wax model is cast from a mould, the seams of which are still visible, and it was most likely intended as a core or model for a bronze or pewter figure like the other, to be cast by the process called "*à cire perdue*," in which the wax model or core is embedded in earth of the proper composition, and the whole submitted to a heat sufficient to harden the latter, and, at the same time to melt out the wax, thereby leaving a cavity or mould into which the fused metal is afterwards cast.

No. 207.

APOLLO.—Model in wax. The left arm and the right leg from the knee to the foot wanting. (Gherardini collection.) 10 in. high.—Michel Angelo.

The marble statue, rather less than life size, represented in this model, is recorded by Vasari to have been executed by Michel Angelo, in order to make a friend of Baccio Valori, Commissioner of Pope Clement in Florence, who had had orders to arrest him for the part he had taken in the defence of that city when besieged by the Imperialists (A.D. 1529.) Valori's influence being soon at an end was the probable cause of the work having been left in an unfinished state; the marble is now in the gallery of the Uffizj in Florence. This model, though by no means a finished work, is more highly elaborated than the other works in wax attributed to Michel Angelo, comprised in the Gherardini Collection. It is indeed in some parts more advanced than the marble itself; this circumstance, together with the large and grandiose style and beautiful rendering of parts, fully worthy of the great artist, renders it probable that this is an original study. On the other hand, this fact of greater elaboration might lead to the supposition, that it is a careful after-copy by one of his scholars, destined to form the model for a bronze, the more finished appearance being merely the result of its reduction to a smaller scale.

No. 208.

"TELAMONE."—Model in wax.—Michel Angelo. $6\frac{1}{2}$ in. high. (Gherardini collection.)

The marble statue, for which this model is believed to have been a preliminary sketch, by Michel Angelo was destined, according to the original design of the great artist, but which was only partially

carried out, to serve as one of the supporters of the tomb of Pope Julius II. Several similar architectonic statues for this celebrated work, intended, according to Vasari, as emblematical impersonations of the provinces subjugated by the Pope, are still in existence in an unfinished state. The one, to which this vigorous sketch corresponds is now placed in a grotto in the Boboli Gardens in Florence.

No. 209.

"VICTORY."—Small sketch in wax of a group by Michel Angelo. Height $9\frac{3}{4}$ in. (Gherardini collection.)

This is apparently an ancient sketch of "Victory trampling on a Slave," executed in marble for the tomb of Pope Julius II., and now in the great saloon of the Palazzo Vecchio in Florence. The original group is one of the least successful of Michel Angelo's works, and is perhaps not entirely from his hand; the exaggerated proportions and peculiar mannerism of the principal figure in this sketch, and its hard, spiritless execution, render it probable that it is an after study from the marble by a scholar.

No. 210.

"AURORA."—Model in terra cotta. 16 in. long. After Michel Angelo. (Gherardini collection.)

A reduction of one of the well-known figures from the Medici tombs in San Lorenzo, Florence. Probably a contemporary school copy.

No. 211.

GANYMEDE.—Oval medallion, in bronze. $3\frac{1}{4}$ in. diameter. Copied from a well-known composition by Michel Angelo. (Gherardini collection.)

No. 212.

EMBLEMATICAL FIGURE OF ARCHITECTURE.—Model in terra cotta, the left arm wanting. Height, $13\frac{1}{2}$ in. School of Michel Angelo. (Gherardini collection.)

A sketch for one of the statues which adorn the tomb of Michel Angelo, in the church of Santa Croce, in Florence, sculptured by one of his scholars, either Lorenzi or Giovanni dell' Opera.

No. 213.

RECUMBENT NUDE MALE FIGURE.—Model in terra cotta. School of Michel Angelo. Extreme length of model, 18 in. (Gherardini collection.)

This Figure is most probably a study for a monumental statue, intended to surmount one side of a pediment or other architectural

member, an arrangement frequently repeated by the scholars of Michel Angelo, and suggested to them by the ordonnance of the famous Medici tombs; although, doubtless, the work of an immediate scholar of Michel Angelo, the absence of any marked individuality of manner renders it uncertain to whom this figure should be attributed.

No. 214.

JONAH.—Model in terra cotta. 12 in. high.—Raffaello d'Urbino (born 1483, died 1520). Preliminary sketch for the marble statue in the Chigi Chapel, Church of Sta. Maria del Popolo, Rome. (Gherardini collection.)

The marble statue of Jonah, although known to be from the chisel of the Florentine sculptor Lorenzotto, has always been virtually considered as the work of Raffaello, since it is certain that the composition or invention of the figure is due to him. (Vasari, *Life of Lorenzotto*.) The anonymous author of the *Life of Raffaello*, written before that of Vasari, and a few years only after the death of the great painter, is still more explicit; he says that the *model* also was executed by Raffaello. The following are the textual words of that author: "He worked also in sculpture, and executed some statues; I have seen one in the hands of Giulio Pippi (Giulio Romano), pupil and heir of Raffaello, which represents a child. *The model of Jonah, which is in the Church del Popolo, is equally by him.*"—See inedited "Life of Raffaello d'Urbino," illustrated with notes by Angelo Comolli, Rome, 1790, pp. 76, 77. Although it is certain that the present model represents the Jonah, it differs strikingly from the marble in many essential respects, these variations clearly indicating the yet unsettled purpose of the artist. This model is believed to be from the hand of Raffaello.

No. 215.

CROUCHING STATUETTE OF DIANA, in terra cotta. (Gherardini collection.) $10\frac{3}{4}$ in. high. *After* Giovanni Bologna (born 1524, died 1599.)

A contemporary reduced copy of the large bronze figure still extant in Florence.

No. 216.

GROUP OF THE SABINES.—Fragment of a model in wax, $6\frac{1}{2}$ in. high. *After* Giovanni Bologna. (Gherardini collection.)

The original group in marble is still to be seen under an arcade of the Loggia of Orcagna, in the Piazza del Gran Duca, in Florence. This is probably a contemporary reduction, intended as a core for a small bronze.

No. 217.

HERCULES SLAYING NESSUS.—Portion of a model in wax. 5 in. high. After Giovanni Bologna. (Gherardini collection.)

Reduced model of the group also placed under the Loggia of Orcagna; probably also a model for a small bronze.

No. 218.

KNEELING FRIAR.—Mutilated model in wax. 4 in. high. (Gherardini collection.)

Said to be a sketch for the statue of St. Luke, by Gio. Bologna, placed in one of the niches of the church of Or San Michele, in Florence.

No. 219.

RAPE OF THE SABINES.—Bas relief sketch in terra cotta. Width, 2 ft. 10 in. Height, 2 ft. Attributed to Giovanni Bologna. (Gherardini collection.)

No. 220.

SANTA MARTINA.—Model in wax. 5 in. high.—François Duquesnoy, called Il Fiammingo (born 1594, died 1643). (Gherardini collection.)

Sketch, with variations, for the statue in marble placed in the church of the Virgin of Loreto, in Trajan's Forum, Rome. The statue is regarded as the master piece of Fiammingo.

No. 221.

CHILD, WITH A BOOK.—Small model in terra cotta, the legs mutilated. Fiammingo. (Gherardini collection.)

No. 222.

ANGEL OR AMORINO.—Mutilated model in wax.—Fiammingo. 6 in. high. (Gherardini collection.)

Probably an original model; conceived in a purer and more ideal manner than usual with this artist.

No. 223.

GROTESQUE FIGURE.—Model in wax. Author unknown. Height, 4½ in.

Model of one of the caricatura statues in the Boboli Gardens, in Florence.

No. 224.

GROUP OF A BULL BAITED BY DOGS.—Small mutilated model in wax, prepared as a core for a bronze. (Gherardini collection.) Height, 3 in.

No. 225.

NATIVITY.—Bas relief in wax. Author unknown. 11 in. long. $8\frac{1}{2}$ in. high. (Gherardini collection.)

The work of an unknown Italian artist, of the latter part of the 17th century.

No. 226.

MADONNA.—Model in wax. Author unknown. $7\frac{1}{2}$ in. high (Gherardini collection.)

A work of the latter part of the 17th century.

No. 227.

NEPTUNE.—Model in clay. Attributed to Baccio Bandinelli. Height, 1 ft. 7 in. (From the collections of Sir Thomas Lawrence and Mr. Woodburn.) Purchased at 10s. 1854. (1091)

No. 228.

GROUP.—“THE SABINES.”—Model in wax. Height, 1 ft. 6 in. Either a preliminary study for, or an ancient copy of, the celebrated group by Giovanni Bologna, at Florence. (See No. 216.) (From Sir Thomas Lawrence and Woodburn’s collections.) Purchased at 1*l*. 1854. (1092)

No. 229.

THE RAPE OF HELEN.—Bas-relief sketch in terra cotta. Polidoro da Caravaggio (died 1543). Height, 7 in. Width, 7 in. From Sir Thomas Lawrence’s collection.) Presented by Mr. H. Farrer. 1855. (1619)

No. 230.

BUST OF ST. JOHN in terra cotta. Attributed to Luca della Robbia. Height, 1 ft. 7 in. Purchased at 2*l*. 2s. 1854.

This beautiful model, formerly painted in distemper, is evidently a work of the Italian quattro-cento period, of the early “naturalist” school, mainly founded by Donatello. (1085)

Luca della Robbia, a Florentine sculptor, born 1400, died 1480, is regarded as the inventor, or at least the first introducer of glazed or

enamelled sculptures in terra cotta, and the numerous relieves, statuettes, &c. known as Luca della Robbia ware, still extant, are all referred either to him or other members of his family, his brothers and their descendants having continued to practise the art till the middle of the succeeding century; it is, however, by no means certain that the process or secret of the enamel was exclusively confined to the Della Robbia family. The practice which apparently prevailed in Italy, in the early part of the 15th century, of executing sculptures in slightly burnt terra cotta, afterwards painted in life-like colours in distemper, probably first suggested the application of the enamel glaze to Luca, who was thus enabled to secure permanence to out-door works. The earlier specimens, supposed to be from the hand of Luca himself, are frequently found only partially enamelled, the flesh being left unglazed, and exhibiting traces of having been painted of the natural colours in distemper. Modern imitations of Luca della Robbia ware are now executed in Italy with admirable accuracy, and are sold for original works by fraudulent dealers.

No. 231.

INFANT SAINT JOHN KNEELING. Statuette in terra cotta, partly enamelled. Height, 11½ in. Purchased at 1*l.* 18*s.* 1854.

A work of the latter half of the 15th century, most probably from the hand of Luca della Robbia; the *nude* parts of the figure have originally been painted in distemper: the hair and vestment are covered with an enamel glaze of a brownish yellow colour, and the rock or basement with a dull grey enamel. (*See illustration.*)

(1028)

No. 232.

HOLY FAMILY.—Bas-relief, in enamelled terra cotta. Circa 1500. Height, 2 ft. 2½ in. Width, 1 ft. 6½ in. Purchased at 30*l.* 1853.

This rilievo is a characteristic example of "Della Robbia ware." It is probably by one of the sons or scholars of Luca. The figures are relieved in white on a blue background, and the leaves of the lilies are coloured green. (*See illustration.*)

(412)

No. 233.

STATUETTE of a SAINT, probably St. Margaret, in enamelled terra cotta.—Italian, 16th or 17th century. Height, 1 ft. 5 in. Purchased at 5*l.* 17*s.* 1854.

The style of this statuette indicates a more recent epoch than that of the Della Robbia school, to the technical processes of which, however, it has perfect affinity.

(1090)

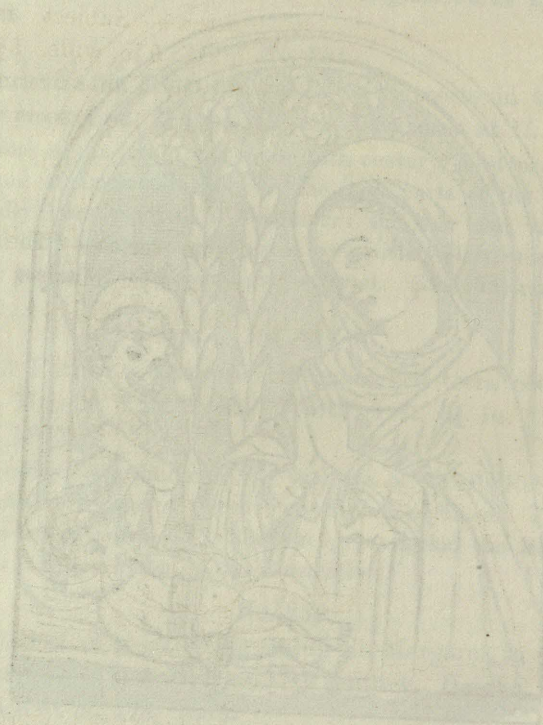
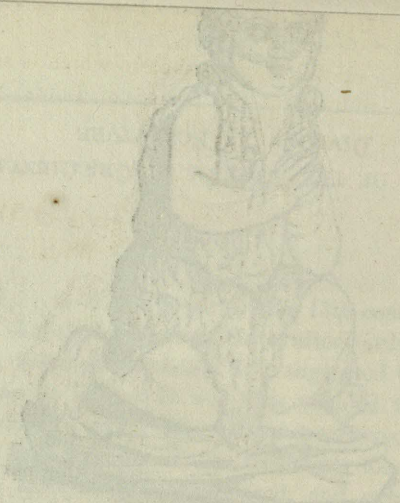
CATALOGUE OF THE MUSEUM OF ORNAMENTAL ART.
DIVISION I.—SCULPTURE.



No. 231. Infant Saint John. Statuette in terra cotta, by Luca della Robbia. Italian.
Date, latter half of the 15th century. Height, $11\frac{1}{2}$ in.



No. 232. Holy Family. Bas-relief, in enamelled terra cotta. Luca della Robbia ware.
Circa 1500. Height, 2 ft. $2\frac{1}{2}$ in. Width, 1 ft. $6\frac{1}{2}$ in.



No. 234.

HEAD of a SATYR.—Original model in terra cotta by Girardon. 5 in. high. Purchased at 3*l.* 1854.

Girardon, the author of this spirited sketch, which is signed, was a celebrated French sculptor of the period of Louis XIV. His principal works in marble are at Versailles. (1086)

No. 235.

CHIMNEYPiece, in terra cotta, in the style of the French renaissance. Extreme height, 12 ft. 7 in. Width, 6 ft. 4 in.

Manufactured by Messrs. Virebent, Toulouse. Purchased at 50*l.* 14*s.* 6*d.* from the Exhibition of 1851 (the wholesale price, exclusive of freight and customs duties).

The relievo subjects represent incidents in the life of the Chevalier Bayard. The manufacture of terra-cotta architectural decorations on a large scale has been, for a considerable period, carried on at Toulouse and its neighbourhood, the climate of this part of France ensuring sufficient durability to exterior decorations in that material. (1087)

No. 236.

SEMI-CIRCULAR BAS-RELIEF in Plaster. — Subject from "Shakespeare's Seven Ages"—"The Child." 9 in. wide. 5½ in. high. Original finished model in plaster, by Emile Jeannest, from a design by Maclise, R.A. Presented to the Museum by Henry Cole, Esq., C.B. 1854. (247)

No. 237.

SIMILAR BAS-RELIEF in wax. Same series—"The Old Man." Original finished model in wax, after Maclise, R.A. Presented to the Museum by Henry Cole, Esq., C.B. 1854. (248)

No. 234.

HEAD OF A SLAVE.—Original model in terra cotta by Chardon.
 8 in. high. Purchased at St. 1855.
 Chardon, the author of this spirited sketch, which is signed, was
 a celebrated French sculptor of the period of Louis XIV. His
 principal works in marble are at Versailles.
 (1855)

No. 235.

CHATELAIN in terra cotta, in the style of the French
 Renaissance. Height 12 in. 7 in. Width 6 in. 1 in.
 Manufactured by M. de Toulon, Toulon. Purchased at
 St. 1855 from the Exhibition of 1855 (the whole price
 exclusive of freight and customs duties).
 The reverse subject represents incidents in the life of the Governor
 Bayard. The monument of terra cotta architectural decorations as
 a large scale has been for a considerable period carried on in
 Toulon and its neighborhood, the climate of this part of France
 causing sufficient humidity to render decorations in that material.
 (1857)

No. 236.

SEMI-CIRCULAR BASEMENT in plaster.—Subject from
 Shakespeare's "Seven Ages"—"The Child." 3 in. wide, 2 1/2 in.
 high. Original finished model in plaster by Louis Jannet,
 from a design by M. de Toulon, R.A. Presented to the Museum by
 Henry Cole, Esq., C.B. 1854.
 (217)

No. 237.

SEMI-CIRCULAR BASEMENT in wax. Same series—"The Old
 Man." Original finished model in wax, after M. de Toulon, R.A.
 Presented to the Museum by Henry Cole, Esq., C.B. 1854.
 (218)

DIVISION II. PAINTING.

ALTHOUGH it is impossible to draw any rigid line of demarcation betwixt the various styles and modes of painting, certain broad generic divisions may nevertheless be established, and in fact are tacitly acknowledged. Thus the term "decorative" denotes a class of works easily recognized, but of which it is very difficult to give an adequate definition. The main purpose or meaning of works of art furnishes us, however, with a test by which we may assign them to one or other of established categories. Judged by this standard, any painting, the chief intention of which is simply to adorn a given space or position, irrespective of or rather notwithstanding its inherent significance as a work of fine art, may in this sense be considered as a development of ornament, and as such would be admitted into this collection.

Wall Decorations.

No. 281.

FRAGMENT OF ANTIQUE (Pompeian) WALL PAINTING, in fresco, representing a basket decorated with ribbons. Size of fragment, 12 in. by 8 in. (Bandinell collection.)

This fragment, which has originally formed part of the arabesque or grotesque decorations of the wall of an apartment, was brought from Pompeii in the year 1828. The surface has been varnished to preserve it from the action of the atmosphere.

Two framed drawings of Pompeian mural painting are exhibited as illustrating, generally, the species of composition of which this fragment formed part. Numerous examples of similar baskets, suspended by ribbons from fantastic architectural erections, may be seen in Zahn's great work on the wall decorations of Pompeii.

(1106)

No. 282.

DRAWING IN WATER COLOURS.—One of the internal compartments of the nave of the upper church of San Francesco at Assisi (a geometrical elevation of the side wall comprised in one of the five lateral arches or bays); showing the picture subjects in fresco, the painted arabesques, mosaic decorations,

and painted glass. Copy executed on the spot by Alexandre Denuelle, 1843. Actual size of the drawing (exclusive of margin), 2 ft. 2½ in. by 1 ft. 9 in.

The conventual church of St. Francesco was erected over the sepulchre of St. Francis, A.D. 1228, by a German called Jacopo Alemanno, architect to the Emperor Frederic II. Many of the greatest painters of that epoch, and of the 14th and 15th centuries, were afterwards successively employed on the mural decorations of this famous sanctuary, which still remains one of the most important monuments of early art in Italy. The compartment illustrated in the present drawing was painted by Giotto (born 1276, died 1336). For an account of the church and paintings see Carlo Fea, *Basilica e Capella Papale di S. Francesco d'Assisi*, &c. Rome, 1820. (1108)

No. 283.

DRAWING IN WATER COLOURS of the Ceiling of the Sistine Chapel, after Michel Angelo. Actual size of the drawing (exclusive of blank margin), 2 ft. 11 in. by 1 ft. 6 in.

The *Capella Sistina*, or Sistine Chapel, so called after Pope Sixtus IV., in whose reign it was erected by Baccio Pintelli, A.D. 1473, is an oblong apartment in the Vatican, 135 ft. long by 45 ft. wide. The celebrated frescos by Michel Angelo, covering the vaulted ceiling, a general idea or *ensemble* of which is conveyed by this drawing, were commenced under Pope Julius II. in 1508, and finished in 1512; the actual execution of the work on the ceiling, entirely by Michel Angelo himself, is however believed to have occupied only twenty months, the earlier part of the time having been consumed in the preparation of the cartoons. (1109)

Nos. 284 to 320

INDICATE A SERIES OF COPIES OF THE PILASTERS AND PICTURE SUBJECTS FORMING PART OF THE FRESCO DECORATIONS OF THE "LOGGIA" OF RAFFAELLE, IN THE VATICAN. This series of copies, consisting of twenty-one pilasters and sixteen *lunettes*, was executed in Rome by Italian artists for the late Mr. Nash, the architect. They are painted in distemper on canvas, of the full size of the original frescos.

Purchased by the Council of the School of Design for 500*l*.

Nos. 284 to 297.

Set of fourteen ARABESQUE PILASTERS. Each 14 ft. 9 in. high, by 1 ft. 8 in. wide. (1110 to 1123)

Nos. 298 to 304.

Seven similar PILASTERS. Each 14 ft. 9 in. high, by 1 ft. 8 in. wide. (1124 to 1130)

No. 305.

LUNETTE, containing a painting. Subject, THE ALMIGHTY DIVIDING LIGHT FROM DARKNESS.—Genesis, chap. 1, v. 4. (No. 1 on the ceiling of the first arcade of the Loggia.) The execution of this (*i.e.* the original) picture, (from Raffaele's design), is attributed to Giulio Romano. Size of the lunettes 8 ft. long, by 4 ft. high; of the picture compartments 4 ft. 6 in. long, by 4 ft. high. (1131)

No. 306.

Similar Lunette.—Subject, ADAM AND EVE AFTER THE FALL; ADAM TILLING THE GROUND. Genesis, chap. 4.—The execution ascribed to Giulio Romano. (No. 8, Second Arcade.) (1132)

No. 307.

Similar Lunette.—ABRAHAM AND MELCHIZEDEK. Genesis, chap. 14.—Attributed to Francesco Penni. (No. 13, Fourth Arcade.) (1133)

No. 308.

Similar Lunette.—THE ALMIGHTY APPEARING TO ISAAC. Genesis, chap. 26, v. 2.—Giulio Romano. (No. 17, Fifth Arcade.) (1134)

No. 309.

Similar Lunette.—ESAU BRINGING THE VENISON TO HIS FATHER ISAAC.—Genesis, chap. 27, v. 30.—Painter uncertain. (No. 20, Fifth Arcade.) (1135)

No. 310.

Similar Lunette.—JACOB'S DREAM. Genesis, chap. 28.—Pellegrino da Modena. (No. 21, Sixth Arcade.) (1136)

No. 311.

Similar Lunette.—JACOB MEETING RACHEL AT THE WELL. Genesis, chap. 29.—Pellegrino da Modena. (No. 22, Sixth Arcade.) (1137)

No. 312.

Similar Lunette.—JOSEPH RELATING HIS DREAM TO HIS BRETHREN.—Genesis, chap. 37.—Giulio Romano. (No. 25, Seventh Arcade.) (1138)

No. 313.

Similar Lunette.—JOSEPH INTERPRETING PHAROAH'S DREAM. Genesis, chap. 41.—Giulio Romano. (No. 28, Seventh Arcade.) (1139)

No. 314.

Similar Lunette.—THE FINDING OF MOSES. Exodus, chap. 1.—Giulio Romano. (No. 29, Eighth Arcade.) (1140)

No. 315.

Similar Lunette.—THE ISRAELITES CROSSING THE RED SEA. Exodus, chap. 14.—Painter not known. (No. 31, Eighth Arcade.) (1141)

No. 316.

Similar Lunette.—THE ISRAELITES WORSHIPPING THE GOLDEN CALF. Exodus, chap. 32.—Raffaello del Colle. (No. 34, Ninth Arcade.) (1142)

No. 317.

Similar Lunette.—THE FALL OF JERICO. Joshua, chap. 6.—Perino del Vaga. (No. 38, Tenth Arcade.) (1143)

No. 318.

Similar Lunette.—JOSHUA COMMANDING THE SUN AND MOON TO STAND STILL. Joshua, chap. 10.—Perino del Vaga. (No. 39, Tenth Arcade.) (1144)

No. 319.

Similar Lunette.—DAVID GOING UP TO HEBRON. Samuel, chap. 2.—Perino del Vaga. (No. 43, Eleventh Arcade.) (1145)

No. 320.

Similar Lunette.—THE LAST SUPPER. St. Mark, chap. 14.—Painter uncertain. (No. 52, Thirteenth Arcade.) (1146)

Nos. 321 and 322.

TWO ORIGINAL DRAWINGS OR CARTOONS, by Giovanni da Udine (born 1487, died 1564). (1147, 1148)

These drawings represent portions of the festoons of fruit, which hang down on either side of the architraves of the windows of the inner wall of the Loggia; they are on paper, and are executed with the reed pen in sepia. The outlines are *pricked*, or perforated with a needle, for the purpose of transferring the design to the surface of the wet plaster, by the process of pouncing, which is thus performed: a blank sheet of paper being placed underneath the original cartoon, the outline of the design is transferred to it by *pricking off*, or piercing

through both the sheets, the perforations being made so close together as to represent a continuous outline on the under surface, reproducing the original forms. The second or blank sheet, thus perforated, is then placed or held down on the surface of the wall already prepared with the ground of wet plaster (*intonaco*), and the artist, with a dabber or pouncing bag of fine lawn, filled with charcoal powder, dusts over the perforated surface. When this operation is complete, and the sheet of paper removed, the outline is found to be transferred to the wall by means of the charcoal dust, which has passed through the perforations. These two cartoons are, doubtless, part of the original series from which the festoons were executed. The situation of this particular detail, in the general decorative system of the Loggia, is shown in a series of coloured plates, from the great work of Volpato and Ottaviani, "*Loggie di Raffaele nel Vaticano, &c.*," Rome, 1782, which, together with a photographic view of the exterior of the Vatican, showing the situation of the Loggie on the exterior of the building, are exhibited as additional illustrations.

The Loggie of the Pope's palace of the Vatican, in Rome, consist of three ranges of open arcades or galleries, one above the other, surrounding three sides of a large courtyard. The celebrated works of Raffaele and his scholars, are comprised in the thirteen arcades of the central range or story, on the side of the courtyard, facing the city, which was the only part erected in the time of Raffaele, having been commenced by the architect Bramante, in the reign of Pope Julius II., and terminated by Raffaele himself, under Leo X. The decorations in fresco, intermingled with rilievo ornaments in stucco, entirely cover the inner walls, piers, and vaulted ceilings of this corridor. Nos. 284 to 297, comprise the entire series of fourteen "arabesque" pilasters, which decorate the inner or main wall; these are literal copies. Nos. 298, 299, 300, 301, 303, 304, are from the inner sides of the piers of the exterior arcade; but as the original pilasters on this side are only ten feet nine inches high, and as it appears to have been an object to have all the pilasters in the present set of copies of one uniform length, the latter series has been made up to the required dimensions, by adding or adapting extra details, taken from other parts of the work, to the lower part of each pilaster; a portion, measuring about four feet from the bottom of each, is therefore a *pasticcio* of the Italian copyist.

No. 302 appears to be a partial repetition of No. 284, with variations, or adaptations in the lower part.

The historical or scriptural subjects, Nos. 305 to 320, forming oblong pictures, enclosed in *lunettes*, or compartments of semicircular form, in the original work, are situated in the coved or vaulted ceilings, four in each of the thirteen bays or arcades, making in all

fifty-two subjects, forty-eight of which are from the Old, and four from the New Testament. The copies therefore differ from the originals, in being rendered on a plane surface (of strained canvas) instead of a concave surface, as in the the plaster ceiling. The arabesque ornaments in the triangular corners, except in Nos. 305 and 320, which in this respect are literal copies, are also free adaptations, differing from the original corresponding spaces, which are of greater dimensions, and filled with more elaborate and varied designs. In the carrying out of this vast design, Raffaele was greatly assisted by his numerous pupils, probably only a very small part of the actual work being by his hand. The designs for the whole series of the scriptural subjects, which in their "ensemble" are commonly called "*Raffaele's Bible*," were certainly his. It is uncertain, however, to what extent the arabesque decorations are of his invention; there can be no doubt but that in this division of the work, his was the directing spirit, and it is likewise highly probable that he gave the sketches or motives for the chief details. The principal share in the execution, at least, of these latter, is universally assigned to Giovanni da Udine, whilst his assistants generally were, according to Vasari, Giulio Romano, Francesco Penni, Pellegrino da Modena, Bartolomeo da Bagnacavallo, Vincenzio da S. Geminiano, Polidoro da Caravaggio, and Perino del Vaga, and to this list later authors have added Gaudenzio Ferrari, and Raffaele del Colle (Passavant). The date of this great work, which must have occupied several years, may be assigned to the period betwixt the accession of Pope Leo X., in 1513, and the death of Raffaele, in 1520.

The present series of copies possesses great and increasing value, from the dilapidated condition of the originals, which in many places, particularly in the lower portions of the pilasters, are now almost effaced.

The variety of the so-called "*arabesque*" ornament, of which these pilasters offer the most complete and perfect specimens, is essentially of antique origin; it is an imitation, as literal as possible, by Raffaele and his scholars, of the internal decorations of the ruined buildings of ancient Rome, in their time recently discovered; the baths of Titus, excavated in 1506, being the great storehouse from which these were immediately derived; but whilst it is essentially identical with the mode of ornament described in terms of the reprobation by Vitruvius, it is nevertheless characterised by certain distinctive and differently beautiful elements, such indeed as could scarcely fail to be imparted to a decorative style, taken up again at its culminating point, after the lapse of so many centuries, and again continued and developed by the greatest artists of a scarcely less brilliant epoch.

The arabesque of the school of Raffaele is thus essentially a revival or rather continuation of ancient Roman ornament, and, in this respect, it bears much the same relation to the ornament of the baths of Titus, that these latter do to the ornamental decorations of Pompeii, of a somewhat earlier period, and a purer, though less masterly school.

(With respect to the term "*arabesque*," as applied to this variety of ornament, although custom has sanctioned its usage as a generic term, it is here, to say the least, an inexpressive misnomer; the term *grotesque*, sometimes made use of, from the analogous Italian term "*Grottesca*," is more appropriate, as well in the English meaning of the word, as in its Italian acceptance, as applied to ornament: the origin of this term dates from the cinque-cento period, when the newly discovered halls of the ancient baths already alluded to, were familiarly called "grotte," (grottos) from their being beneath the level of the ground, and the wall decorations "*grottesche*," from being found therein. The term "*arabesque*" would be more appropriately confined to the well-characterised varieties of conventional *flat* ornament, derived from Arab or Saracenic sources, and which are sufficiently marked by the absence of all literal representations; in this strictly limited and specific sense, the word was employed by Cellini, and other writers on art of his epoch.)

No. 323.

THE MARRIAGE OF ALEXANDER AND ROXANA. Reduced copy in distemper, from the fresco by Giovan-Antonio Razzi, called Sodona, (born 1474, died 1549). Size of the copy, 5 ft. 10 in. long, by 3 ft. 4 in. high.

The original fresco, painted for Agostino Chigi, exists in one of the rooms of the palace called *La Farnesina*, in Rome. (1149)

Illustrations.

In this section the Museum, as yet, possesses no characteristic specimens; it is intended, however, to collect a limited series.

No. 324.

CHINESE ILLUMINATIONS ON GLASS. Half length figure of a Chinese lady. Size, 2 ft. 2 in. high, by 1 ft. 5½ in. wide. Purchased at 17. 10s.

This picture is executed on the back of a pane of glass, in water or distemper colours, by a process analogous to "*Poonah painting*." (1150)

Paper Hangings.

A collection of specimens of wall papers is exhibited on the staircase. The examples are chosen from amongst many thousands of the current patterns of the day, and are frequently renewed. The object has been to select only such patterns as are designed on correct principles of surface decorations. Papers suitable for various classes of rooms will be found amongst them, and likewise many chosen especially for the display of pictures.

DIVISION III. GLYPHTIC AND NUMISMATIC ART.

Gem Engraving.—Medals.—Seals.

IN antiquity these arts were carried to a point of development, which they have never since attained, whilst from the almost imperishable nature of the materials in which they are embodied, the greatest master-pieces have come down to us often in their pristine condition. Antique gems and medals, however, although they possess paramount value and importance as works of art, are, generally speaking, less regarded in this aspect than in that of erudition, as objects of classical interest; whilst at the same time, both ancient and modern works of art in these categories have fallen more completely than perhaps any other within the province of the mere collector or virtuoso, whose standard of estimation is in great measure the purely extrinsic one of rarity; with the latter points of view, this Museum has no special concern. But in their character of works of art, gems and medals cannot be omitted from the scheme of this collection, the requirements of which, however, will be sufficiently met by a strictly limited, but at the same time complete series of characteristic types, ranging from the earliest periods to the present day. A few isolated specimens only are now exhibited as a nucleus for further additions.

Gem Engraving.

No. 368.

Cameo, in oriental onyx of three layers.—BUST OF QUEEN ELIZABETH. Contemporaneous work. Height, 2 in. Width, 1½ in. Purchased at 25*l.* 1854. (1603)

Nos. 369, 370

TWO SHELL CAMEOS.—Italian early cinque-cento work. Purchased at 2*l.* 10*s.* 1854.

These two cameos appear to have been originally mounted as one object, probably the sides of a powder-flask. The subjects represent the story of Actæon. (950)

No. 371.

Italian cinque-cento shell cameo.—HEAD OF AUGUSTUS.
Diameter $1\frac{3}{8}$ in.

Inscribed, "Ottavianus. Cæsar. Augustus." (249)

No. 372.

Similar shell cameo.—TITUS.

Inscribed, "Titus. Vesp. Cæsar. Aug. P.M." (251)

No. 373.

Similar shell cameo.—DOMITIAN.

Inscribed, "Domitianus. Cæsar. Augustus." (250)

No. 374.

Similar shell cameo.—MAXIMIN.

Inscribed, "Maximinus. Pius. Aug. Germ. P.M." (252)

No. 375.

Similar shell cameo.—DIADUMENIANUS. Inscribed, "M. Opelio. Diadumenianus. Cæ." The previous five cameos purchased at 3*l.* 15*s.* 1853. (253)

At the renaissance the artists of Italy soon began to imitate the antique cameos, which during the middle ages even had never ceased to be esteemed and sought after. Many sea shells were found to offer great resemblance to the onyx, having often two or three distinctly coloured strata, and were likewise much more easily wrought. Cameos in shell for personal ornaments, and for the adornment or construction of objects of utility, were accordingly made in immense numbers. Rome is still the chief seat of the manufacture of these cameos for cheap jewellery. Shell was likewise employed in cameo sculpture by the ancients, but from the perishable nature of the materials few specimens have come down to us.

No. 376.

Intaglio in sardonyx, mounted in gold.—Subject, APOLLO PREVENTING ORESTES FROM SLAYING HIMSELF. Modern Italian. $1\frac{1}{2}$ in. by 1 in. Purchased at 3*l.* (939)

Signed ΓΝΑΙΟΣ (Cneius).

This intaglio and the succeeding ten numbers were formerly part of the well-known Poniatowsky collection. This cabinet, which numbered upwards of twelve hundred specimens, chiefly intaglios of large

dimensions, was formerly reputed to consist of antique gems of the highest beauty and interest, in most cases signed with the names of ancient engravers; the greater number, if not all, thus signed are, however, the work of Italian artists of the last and present century. Many of them are intrinsically very beautiful, being executed with great skill and delicacy, in the antique manner and in valuable materials. The fraudulent signatures, however, some of which purport to be those of previously unknown Greek artists, and the great number of the specimens, (nearly all now dispersed in this country,) have caused them to be so depreciated in value as to be currently sold for little more than the value of the gold settings. The modern Roman engravers, Cades, Ginganelli, Dies, and Odelli, are said to have executed the greater number of them, the last-named artist, who is still living, having engraved most of the signatures, which are well executed in the Greek character.

The present specimens are exhibited as examples of modern Italian gem sculpture.

No. 377.

Intaglio on cornelian, mounted in gold.—Subject, DIRCE DRAGGED ALONG BY THE BULL. $1\frac{1}{2}$ in. by 1 in. Purchased at 2*l.* 18*s.* (940)

Signed ΓΝΑΙΟΣ (Cneius).

No. 378.

Intaglio in chalcedony, mounted in gold.—INO, PURSUED BY PHRYXUS, IS SAVED BY BACCHUS. $1\frac{3}{4}$ in. by $1\frac{1}{8}$ in. Purchased at 2*l.* 18*s.* (941)

Signed ΑΠΟΛΛΩΝΙΔΟΥ (Apollonides).

No. 379.

Intaglio in chalcedony, mounted in gold.—ALTHEA EXTINGUISHING THE BRAND AT THE BIRTH OF MELEAGER. $1\frac{3}{4}$ in. by $1\frac{1}{8}$ in. Purchased at 3*l.* (942)

Signed ΠΥΡΓΟΤΗΛΗΣ (Pyrgoteles).

No. 380.

Intaglio on cornelian, mounted in gold.—ERECTHEUS KILLING THE SERPENT WHICH HAD ATTACKED HIS SON. $1\frac{1}{2}$ in. by 1 in. Purchased at 3*l.* (943)

Signed ΑΠΟΛΛΩΝΙΔΟΥ (Apollonides).

No. 381.

Intaglio on sardonyx, mounted in gold.—NEPTUNE AND AMPHITRITE. $1\frac{1}{4}$ in. by $1\frac{1}{8}$ in. Purchased at 3*l.* (944)

Signed ΓΝΑΙΟΣ (Cneius).

No. 382.

Intaglio on cornelian, mounted in gold.—ACHILLES KILLING CYCNU WITH HIS SHIELD. $1\frac{5}{8}$ in. by $1\frac{1}{8}$ in. [Purchased at 3*l*. (945)

Signed ΔΙΟΣΚΟΤΡΙΔΟΥ (Dioscorides).

No. 383.

Intaglio on cornelian, mounted in gold.—THE TROJANS DRAWING THE HORSE INTO THE CITY. 2 in. by $1\frac{1}{4}$ in. Purchased at 3*l*. (946)

Signed ΑΠΟΛΛΟΝΙΔΟΥ (Apollonides).

No. 384.

Intaglio on cornelian, mounted in gold.—APOLLO PURSUING DAPHNE. $1\frac{1}{2}$ in. by $1\frac{1}{4}$ in. Purchased at 3*l*. (947)

Signed ΠΥΡΡΟΘΑΗΣ (Pyrgoteles).

No. 385.

Intaglio on sardonyx, mounted in gold.—PARIS AND HELEN. $1\frac{3}{8}$ in. by $1\frac{1}{8}$ in. Purchased at 3*l*. (948)

Signed ΔΙΟΣΚΟΤΡΙΔΟΥ (Dioscorides).

No. 386.

Intaglio on cornelian, mounted in gold.—VENUS AND ENEAS. $1\frac{1}{2}$ in. by $1\frac{1}{8}$ in. Purchased at 3*l*. (949)

Signed ΜΥΡΤΟΝ (Myrton).

No. 387.

HEAD OF HERCULES.—Cinque-cento cameo in onyx of two layers, set in enamelled gold as a pendant ornament. $\frac{3}{4}$ in. by $\frac{5}{8}$ in. (From the collection Debruge-Dumenil.)

This cameo, copied indirectly from an antique original, may be recognized as a work of the renaissance period by a peculiar treatment of the relieve, differing from the ancient practice. This consists in the stratum in relief (the head) being undercut, so as more completely to detach it from the coloured layer or ground, by causing a more decided shadow round the outline. This is seldom seen in antique works, the parts in relief in the latter being generally cut square down to the under layer. (297)

Medals.

No. 388.

FLORENTINE BRONZE QUATTRO-CENTO MEDALLION OF VITTORINO DA FELTRE. Diameter $2\frac{1}{2}$ inches.

The obverse bears a portrait bust, with the legend "Victorinus. Feltrensis. summus"; the reverse a pelican feeding her young with her own blood, inscribed "Mathematicus et omnis Humanitatis pater. Opus. Pisani. Pictoris." Vittorino de Rambaldoni da Feltre (born 1378, died 1447) was a celebrated mathematician and instructor of youth. This beautiful medal, executed in all probability shortly before his death, is the work of Vittore Pisano, of Verona, called Pisanello, (died 1451). The artist was one of the most distinguished painters of his time, whilst in the execution of medals and small works in bas-relief he had no equal.—*Vasari, Life of Pisanello.*

The taste for historical or portrait medallions seems to have been revived in Italy as early as the 14th century, and was fully developed in the succeeding century of progress. Medals bearing portraits of most of the great characters of these periods are extant, together with a great variety of family pieces struck in commemoration of warlike achievements, or the attainment of official dignities, &c. This latter class may, on the one hand, have been originated by an imitation of the family or consular coinage of the ancient Romans, and, on the other, by the universal issue of *jettons* or counters, a practice common to all ranks of people in the Middle Ages, and most pertinaciously clung to as some indemnification for the loss of the right to coin money. This class of medals, generally cast in bronze or lead, offers a great variety of interesting types of reverses. The versatility of the old Italian artists is likewise well illustrated in these objects; we have medals executed by both architects, painters, and sculptors, as well as goldsmiths, to the latter of whom medallic art at this period more especially appertained. (520)

No. 389.

ITALIAN QUATTRO-CENTO BRONZE MEDALLION OF SIGISMUND MALATESTA, LORD OF RIMINI. Diameter $1\frac{1}{2}$ in.

This medal bears on the obverse a portrait bust of Malatesta, with the legend, in Roman characters, "Sigismundus. Pandulfus. Malatesta. pan. f."; and on the reverse the façade of a church, which is crowned with a dome; around this is the legend, "Præcl. Arimini. Templum. An. Gratia. V. F. MCCCCL." This medal was struck to commemorate the building of the church of San Francesco, at Rimini, erected from

the designs of Leon Batista Alberti, (born 1401, died 1470), to contain the sepulchres of the powerful family of Malatesta. The church, which still exists in an unfinished state, is one of the earliest monuments of the revival of classical architecture. Neither the façade nor the dome, as shown on the medal, were ever completed. (521)

DIVISION IV. MOSAICS.

"MOSAIC in the widest sense of the word, any work which produces a design or painting on a surface by the joining together of hard bodies," (C. Ottfrid Müller, "Archeology of Art," Leitch's translation; London, 1852, p. 376,) is pre-eminently an art of ancient origin. Under the generic term as above is comprehended an infinite number of manifestations, almost every epoch and country having produced special varieties: we may however institute two main sub-divisions, according to the inherent nature of processes. First, *Mosaics*, properly so called, the juxtaposition or joining together of pieces (more particularly stones), whereby a decorative surface is actually constructed. Secondly, *Inlays* (particularly wood), in which various figures or spaces are cut out of a ground or surface, and filled in with another substance, or with different tints of the same material. These two divisions or modes are, however, found in endless combination; a brief enumeration of some of the principal varieties, following the order of development chronologically, is all that can be attempted here. The starting point of this art, as of so many others, was probably ancient Egypt; of this period we find wood *inlaying*, particularly with ivory, in articles of furniture, likewise inlays of lapis lazuli and coloured glass pastes into wood, metals, and earthenware. In Greek and Roman art, from the period of Alexander, pure mosaics became much in vogue, especially for pavements, and in the Imperial Roman ages, all but universal in dwellings and public buildings. Roman pavement mosaics (*Pavimenta Sectilia*), are generally composed of small square pieces of coloured calcareous stones or marbles, bedded in strong cement; all kinds of designs were thus worked, merely abstract ornamental forms, such as frets, guilloches, scroll-work, likewise mythological and imitative pictures, landscapes, animals, &c. Mosaics of coloured glass, pastes, and precious stones, chiefly for wall pictures and ceilings (*Crusta Vermiculata*, *Lithostrata*), were sometimes similar to the modern Florentine mosaic. Mosaics in relief, encrusted with small coloured *tesserae*, also found—(a celebrated mosaic of this

kind in the Pembroke collection; also a fragment in the Lyons Museum). Wall mosaics, in continuation of the technical processes of the ancients, were particularly affected in the Byzantine empire, and likewise in Italy, where they soon became a favourite mode of adorning churches. In the 10th, 11th, and 12th centuries, the Italian mosaics were generally executed by Greek artists. These mediæval mosaics are chiefly composed of glass pastes, the subjects being often detached on a gold ground. From the 14th century, inlaying, *tarsia* work (*"Intarsiatura,"*) came prominently into use in Italy. This term includes works both in wood and marble; in the former material it is either a geometrical mosaic of coloured woods, or an inlay of one or more woods into a ground of a different one, generally arabesque scrollwork, the shading and details of the inlaid ornament being often produced by burning or scorching, and incision. In marble it is a mosaic inlay or incrustation of pieces of coloured marble (porphyry, serpentine, &c.), generally triangular in shape, and arranged in geometrical designs of circles, lozenges, guilloches, fretwork, &c., most frequently for pavements. Likewise, but less common, *tarsia* work in pavements, consisting of historical designs, worked in *chiaro' scuro*, on white marble, by means of engraved or incised outlines, hatchings, &c., filled in with pitch, the half tints and deep shadows sometimes rendered in grey and black marbles. (Pavement of Sienna Cathedral, by Duccio da Boninsegna, circa 1310.) These latter varieties seem to have led at a later period to mosaic of "*Pietre Commesse*," known as "*Florentine mosaic*." This species is composed of siliceous or precious stones, agates, jaspers, amethysts, lapis lazuli, &c., the object being to imitate paintings by means of the natural colours, markings, or shadings of the stones employed. The pieces are of arbitrary and irregular shapes, according to the extent of the several local tints and the dimensions of the stones, and this kind of mosaic will be best illustrated by comparing it to the dissected maps or puzzle pictures made as children's toys. It was probably first in use in Lombardy (altars of the Certosa of Pavia, early part of 16th century), afterwards became peculiar to Florence, not much earlier than 1570, and has since been practised almost exclusively in that city, where there still exists a government establishment for its manufacture, founded

in the beginning of the 17th century, mainly for the execution of the mosaics for the *Capella Medicea*, the greatest monument of Pietra dura work. Florentine mosaic is chiefly employed for the decoration of altars, tombs, &c., and for cabinets, tops of tables, coffers, &c. An analogous kind of mosaic is executed in the North of India, at Delhi and Agra, reputed to have been introduced into India in the 17th century, by Florentine workmen. Modern Roman mosaics, composed of small regular pieces of coloured glass paste, are analogous to the mediæval mosaics, but of much more delicate and finished execution; pictures by the great masters are now reproduced in Roman mosaic, with wonderful accuracy and beauty. The characteristic varieties of *Marqueterie*, *incrustation*, &c., are infinitely numerous; it will suffice to particularize one or two notable developments. First, "Buhl" work—takes its name from a celebrated cabinet-maker, or family of cabinet-makers, of that name, of the period of Louis XIV., who executed the most beautiful pieces. The process consists of an inlay or incrustation of ornamental design, chiefly scrollwork and grotesques, generally in tortoise-shell and brass, the one inlaid into the other. About A.D. 1700, was the culminating period of Buhl work. Piqué work is the carrying out of the same process, but on a more minute scale, and with more precious materials, such as gold, silver, &c., chiefly in objects of personal use,—snuff boxes, needle cases, trays, cane heads, &c.; both processes are characteristically *French*. *Marqueterie* furniture was abundant in Holland, 17th and 18th centuries. Oriental art, especially Chinese, is particularly fertile in processes under this head; the specimens will be described as they occur.

No. 500.

FRAGMENT OF ANCIENT ROMAN MOSAIC PAVEMENT.—("Pavimenta Sectilia.") (Bandinell collection.) 1853.

The tesserae in this specimen consist of irregular cubes of white marble, each about $\frac{3}{8}$ in. square, embedded in fine mortar. This fragment has probably formed part of the plain border of a pavement. (1008)

No. 501.

ANTIQUÉ ROMAN PAVEMENT MOSAIC.—Fishes and marine animals. Found at Populonia, in the Pontine Marshes, near

Rome. Length, 2ft. 9in. Width, 2ft. 6in. Purchased at 40*l.* 1854.

This mosaic, which is apparently nearly perfect, was probably the centre of the floor or bottom of a piscina or tank in the courtyard of a Roman house. The marine animals are depicted with great truth to nature, and are all easily to be recognized as of species now inhabiting the Mediterranean. Conspicuous amongst them is a cuttle fish, a lobster, a species of eel, and the red and white mullet. The *tesserae* are irregular cubes, about one-sixth of an inch in diameter, composed of various coloured marbles. (1536)

No. 502.

FRAGMENT OF A SPIRAL FLUTED SHAFT or attached Column, in white marble, inlaid with coloured glass mosaic. Brought from a chapel in the crypt of the Basilica of St. Mark, at Venice. Diameter of shaft, 5 in. Presented by Mr. S. Pratt, of New Bond-street.

The date of this fragment is probably of the 13th or 14th century. Spiral fluted columns and attached shafts, enriched with geometrical glass mosaics, are characteristic members or details of Italian mediæval architecture. This particular application of mosaic was probably introduced by the Byzantine artists, to whom the practice may have been handed down from the classic eras. (A brick column, incrustated with glass mosaic, has been discovered at Pompeii.) In England the shrine of Henry III., in Westminster Abbey, a monument of exceptional character as regards this country (known to be the work of an Italian artist), offers an example of precisely similar spiral shafts *in situ*. (316)

No. 503.

TABLE TOP, in Florentine mosaic (*Pietre commesse*), or (*Lavoro di Pietra dura*) inlaid with a wreath of orange flowers and jasmines. Executed by H. Bosi, of Florence, and purchased from the Exhibition of 1851, at 135*l.* Diameter, 2 ft. 3 in.

The stones employed are various coloured jaspers, agates, and other siliceous stones, set into a ground of black marble.

As already stated (Introduction), Florence is the unique seat in Europe of this variety of mosaic or inlay, it having taken root in that city, under the impulsion of the later princes of the Medici family, whose passion for jewels and works in precious materials is well known. It is pre-eminently an æsthetic mode of the 17th century, and to the present day is characterized by all the vices of style of that period of

decadence. Instead of the simple and consistent treatment naturally suggested by the materials and the inherent nature of inlays, the Florentine mosaic worker has always aimed at producing pictures in which light and shade, and the expression of relief, perspective, &c. are conspicuous, and the difficulties laboriously overcome or evaded in the accomplishment of these efforts held up as the chief merit and claim to admiration. Besides the inlays on a flat surface, mosaics in relief, medallion cameo portraits, fruits, birds, flowers, &c. were often executed, and even statuettes in the round, composed of various precious materials. Of antique (Roman) works in "*Lavoro di Commesse*," specimens exist in the Palazzo Albani, and in the Church of S. Antonio Abate, or S. Andrea in Barbara, in Rome. The renewal of the art in Italy, in the 16th and 17th centuries, was not from imitation of the antique method, but rather a gradual result or consequence of the earlier mediæval tarsia work in marble.

No. 504.

INKSTAND and FITTINGS, in alabaster, inlaid with floral ornament in mosaic of precious stones.—Recent Indian work, manufactured at Agra. Size of stand, 14 in. long; $10\frac{1}{2}$ in. wide. Purchased from the Exhibition of 1851 for 19*l*.

The process by which this object is decorated is analogous to the Florentine Mosaic, or *Pietre Commesse*. The stones employed are variously tinted agates, cornelians, jaspers, lapis lazuli, &c., the delicate lines or fibres of the ornament being in some cases imitated in coloured resinous compositions. The correct simplicity of oriental art is noticeable in the elegant ornamentation, which is entirely flat in character, and therefore in perfect consonance with the true principles of inlays.

The manufacture of this peculiar mosaic is probably confined to the two cities of Agra and Delhi in the North of India; the most important monuments of the art being there to be seen *in situ*; these are, respectively, the interior walls of the "Taj Mehal" or tomb of the Emperor Akbar, near Agra; and at Delhi the walls and columns of the audience chamber of the Mogul, executed circa 1643, both of which are encrusted with this kind of work. In the latter, besides arabesque ornament, fruit, flowers, vases, &c., there are representations of figures and animals. The most singular fact concerning this oriental mode of mosaic work is, that an opinion, (amounting perhaps to a tradition,) exists, attributing its introduction to Florentine artists, called in by Shah Jehan, the Augustus of India. The grounds for this belief do not, however, appear to be sufficiently conclusive.

For an interesting account of this, see "Zobi, *Notizie Storiche, sull' Origine e Progresso dei Lavori in Pietre Dure, &c. &c.*" Florence, 1853, p. 239.

No. 505. (951)

PAPER-WEIGHT, in Agra mosaic, similar to preceding. $5\frac{1}{2}$ in. long. $4\frac{1}{2}$ in. wide. Purchased at 3*l.* 1851. (952)

No. 506.

PAPER-KNIFE, the hilt in Agra mosaic, and the blade in agate. Purchased at 1*l.* 1851. (953)

No. 507.

FRAGMENT OF AN ALABASTER FRIEZE OR ARCHITRAVE, inlaid with Agra mosaic, said to have been brought from the "Taj Mehal." Length, 2ft. 8in. Depth, $9\frac{1}{4}$ in. Purchased at 1*l.* 15*s.* 1854.

The design or pattern consists of a species of arabesque ornament, executed in red and yellow jasper, cornelians of various tints, black marble, and green calcareous spar. (1534).

No. 508.

TABLET or picture in Chinese raised or *appliqué* mosaic. Height, 3 ft. 8 in. Width, 2 ft. 5 in. Purchased at 12*l.* 1852.

The skill and ingenuity with which in Chinese art, substances and processes, apparently entirely antagonistic in their decorative application, are often made to combine in the production of a harmonious whole, is well shown in the present specimen. The subject of this work is a decorative landscape enriched with fantastic architecture and figures. The several details are made out on a uniform ground of black lacquered wood, and are all carved in relief in variously coloured substances, according to the requirements of the design. The materials employed are steatite, blue, purple, and yellow glass pastes, wrought into shape on the lapidary's wheel, mother-of-pearl, and various natural and artificially coloured woods. In an artistic point of view, it seems to occupy a neutral ground betwixt sculpture and painting, whilst in respect to technical processes we have a mingling of lacquered work, mosaic, marqueterie, wood carving, and lapidaries' work. This work is further curious as illustrating the difficulty of framing any strictly theoretic system of classification of art developments based on abstract considerations alone, showing as it does that an object may have affinity with several established categories, and yet have no predominant analogy as a whole with any one of them, whilst at the same time it may not possess sufficient interest or originality to form of itself a class apart. (174)

No. 509.

LETTER-STAND, in sandal wood, inlaid with mosaic or marqueterie. (Bombay work). Length, 11 in. Width, $3\frac{3}{4}$ in. Depth, $3\frac{3}{4}$ in. Purchased at 3*l.* 10*s.* 1852.

The minute mosaic work, of which this object offers a specimen, appears to constitute a manufacture peculiar to Bombay. The small triangular pieces (apparently composed respectively of ivory, a soft amalgam of silver, and of a black, red, and green resinous composition,) being laid in juxtaposition, actually compose the decorative surfaces, which are then, as borders, circular patches or rosettes, panels, &c., filled in or inlaid into spaces sunk into the ground of the object: it is thus a true mosaic. The designs are generally in excellent taste, forming simple geometrical patterns, whilst its exquisite delicate, indeed almost microscopic, execution, renders it a marvel of patient labour. Its chief application seems to be in articles of European use, such as work-boxes, dressing-cases, tea-caddies, card-cases, &c. An analogous kind of minute work of is seen introduced in the stocks and other portions of the mounts of Turkish (Albanian?) carbines. (20)

Nos. 510, 511, 512, 513, 514, 515, 516.

SPECIMENS of INLAID WOOD FLOORING, "*Parquetage*," on reduced scales (one tenth of the real size).—Recent French. Manufactured by Marcellin, 40, Rue Basse du Rempart, Paris. The price of *parquetage*, in work, executed on the enlarged scale, varies from 30 to 70 francs the square French *mètre*.

Flooring of wood mosaic, or *parquetage*, though seldom seen in England, is of constant occurrence on the Continent, where carpets are less frequently used. In some of these examples the mosaic pattern is so arranged as to give the impression of light and shadow, or relief. Although precedent for this may be found in antique mosaics, this peculiarity is perhaps objectionable in principle as being a negation of the plane, unbroken surface treatment, which is obviously requisite in all floor designs. (26, 27, 28, 29, 30, 31, 32)

No. 517.

CASKET in EBONY, inlaid with ivory, and enriched with chased silver mountings.—17th century, Indian (Batavian work?). Length, $7\frac{1}{2}$ in. Width, $4\frac{3}{4}$ in. Depth, $3\frac{3}{4}$ in. Purchased at 8*l.* 1853.

This piece is a characteristic specimen of oriental marqueterie, or tarsia work, the markings or details of the floral ornament in ivory forming the inlay are expressed by engraved lines, into which a

dark coloured composition is rubbed or painted. This process is of extreme antiquity ; a specimen may be seen in an ancient Egyptian wooden chair similarly inlaid with ivory and incised, and likewise in an ivory casket of Greco-Egyptian period, both preserved in the British Museum. The producing or enhancing of an ornamental effect by means of incised lines, hatchings, &c., is indeed a decorative mode common to all periods and all substances. This particular oriental application, specimens of which appear to have been imported in great numbers, especially by the Dutch, probably gave rise to similar European processes, chiefly seen in ebony cabinets of both Dutch and Italian origin, in which the ivory inlay is often of figure subjects or animals elaborately engraved and hatched in the shadows. The butts of guns, pistols, crossbows, &c., are also thus adorned at this period (first half of 17th century). (402)

No. 518.

OVAL SNUFF BOX, in tortoise shell. Early piqué work, date about 1700. Dutch. Length, 3 in. Width, $2\frac{1}{2}$ in. Purchased at 3*l.* 1853.

The substances forming the inlays are brass, mother-of-pearl, and ivory, stained green. In the centre of the lid is a group of Mars and Venus, rudely engraved on mother-of-pearl ; and on the under side of the box is a large bird, similarly executed. These representations are surrounded with elegant floral ornamentation. (584)

No. 519.

SNUFF BOX, in tortoise shell, inlaid with silver. Embossed piqué work. Date about 1720. French or English? Length, 3 in. Width, $2\frac{1}{4}$ in. Purchased at 1*l.* 1854.

The ornaments on the lid are arranged so as to resemble a Pecten shell, they consist of diverging rays, alternately filled in with "rococo" scrollwork, in chased silver inlay, and with minute ornaments raised or embossed in the shell, and detached on a ground of frosted silver. (172)

No. 520.

Etui, OR NEEDLE CASE, in tortoise shell, inlaid with gold. *Filagree* piqué work. French. Date about 1740. Length, $3\frac{3}{4}$ in. Purchased at 10*l.* 1854.

The filagree inlay in this piece consists of delicate lines or wires of gold, ingeniously arranged so as to produce decorative details and surfaces of various colours and degrees of lustre. These effects are enhanced by the contrasts of the variously tinted gold employed.

(503)

No. 521.

WORK TABLE, in straw mosaic.—Recent Japanese. The top decorated with birds and flowering shrubs. Height, 2 ft. 3 in. Size of top, 2 ft. 2 in., by $15\frac{1}{4}$ in. Purchased at 6*l.* 6*s.* 1854.

Although the extraordinary fixity and permanence in Chinese and Japanese art, of every decorative mode once thoroughly established, is probably one reason of their apparently unbounded variety, it must be acknowledged that the artizans of these nations exhibit an unusual fertility of resource, and an acute perception of the decorative capabilities of natural substances. We have here an entirely original development, in which an apparently worthless and unmanageable vehicle is made to yield a truly artistic result. These oriental works in straw were imitated in Europe, both in Holland and in our own country, in the early part of the last century. (266)

No. 522.

WORK BOX, in Japanese straw mosaic, decorated with birds and trees. Length, 10 in. Width, $6\frac{3}{4}$ in. Depth, 5 in. Purchased at 1*l.* 6*s.* 1854. (275)

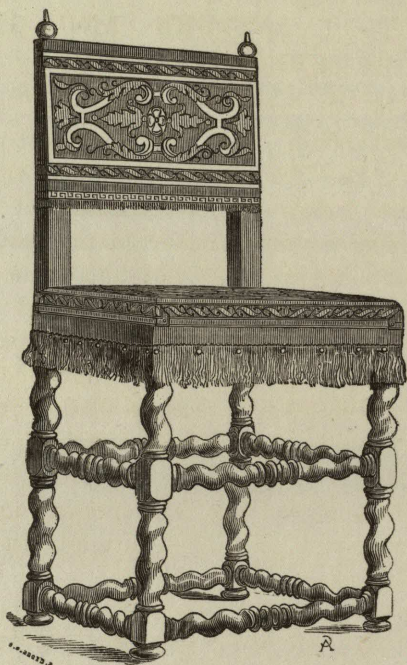
No. 523.

BOX, in Japanese straw mosaic. On the cover is a Mandarin duck. Length, 6 in. Width, 4 in. Depth, 2 in. Purchased at 4*s.* 1854. (276)

No. 522.

HEXAGONAL BOX, in Japanese straw mosaic, the cover enriched with geometrical marqueterie, of various colours. Diameter, $2\frac{3}{4}$ in. Height, $1\frac{3}{4}$ in. Purchased at 3*s.* 1854. (277)

CATALOGUE OF THE MUSEUM OF ORNAMENTAL ART.
DIVISION V. — FURNITURE AND GENERAL UPHOLSTERY.



No. 549. Venetian Chair. Date, about 1600.



Appliqué embroidered Velvet Cover of Chair Seat (No. 549).

DIVISION V. FURNITURE AND GENERAL UPHOLSTERY.

THERE are few articles of decorative furniture extant of an earlier period than the fifteenth century, and of that age even, by far the greater number are of ecclesiastical origin; but with the succeeding century greater luxury and variety in domestic furniture began to prevail, and thenceforward an almost uninterrupted series of specimens might be formed. In the absence of mediæval furniture of the earlier periods, however, we are amply compensated by innumerable pictorial representations of almost every article in use, introduced as accessaries into the illuminations of manuscripts and other pictures; the literal fidelity of such representations being guaranteed by the universal habit of representing all subjects, sacred, legendary, or even of profane antiquity, in the outward garb of the passing epoch.

With respect to antiquity also, the kindred vehicles of sculpture more especially have preserved the semblance of numerous objects of daily use, only a few isolated articles of furniture, properly so called, in imperishable bronze, chiefly of a monumental character, having descended to us. The limited space in the Museum has hitherto prevented the permanent acquisition of bulky articles of furniture; a numerous collection of photographs is, however, exhibited in default of original works.*

Nos. 549 and 550.

PAIR OF OLD VENETIAN CHAIRS.—Date, about 1600. Purchased at 7*l.* 1854.

The seats and backs of these chairs are covered with crimson velvet, ornamented with appliqué embroidery of very elegant design.

* In the summer of 1853 a special exhibition of Decorative Furniture was formed by the Department of Science and Art at Gore House, Kensington. On that occasion upwards of 130 specimens were brought together, on temporary loan, from all parts of the United Kingdom; the number of objects, most of which were *chefs d'œuvre* of their several epochs, being limited only by the space at command. The principal contributor was Her Majesty the Queen, by whose gracious permission the rarest and most beautiful specimens of cabinet work from Windsor Castle were brought to London. The photographs now exhibited represent all the principal articles of the Gore House Exhibition.

Venice seems to have preceded Paris as the recognized centre of manufacture of decorative furniture. Chairs and other articles of Venetian origin are frequently to be found in the ancient mansions of the Elizabethan period in this country, being evidently contemporaneous importations. (1537, 1538)

No. 551.

CARVED OAK CABINET, or "ARMOIRE."—Modern, in the style of the 15th century. Manufactured by J. G. Crace, from the designs of the late A. W. Pugin, architect. Width, 10 ft. 2 in. Height, 8 ft. Depth, 2 ft. 2 in. Purchased at 154*l*. From the Exhibition of 1851.

This piece of furniture was selected as an instance of the successful revival of mediæval design in which the construction has been carefully considered, and the decoration confined to the enrichment of the necessary spaces and framing, in the true style of the old work, the ornamental details being made strictly subordinate to the construction; the locks, hinges, and other metal furniture likewise forming ornamental portions of the whole design. (25)

No. 552.

CABINET, OR SECRETAIRE, WITH MIRROR.—Carved walnut wood, in the Italian style of the 16th century. Executed by A. Barbetti, Sienna (Italy), for the Exhibition of 1851. Purchased at 400*l*. Extreme height, 12 ft. 7 in. Width, 6 ft. 10 in. Depth, 2 ft. 7½ in. Purchased as one of the finest work of its style and class in the Exhibition.

The upper part of this piece of furniture is somewhat heavy and incongruous, and the figures in the lower half thin and meagre in character; these and other defects, however, are held to be redeemed by the excellent design and execution of the ornamental details, which are apparently carefully adapted from original authorities in cinque-cento arabesque sculpture. The superior knowledge and refinement here displayed, together with the satisfactory architectonic arrangement of the whole composition, constitute the claims of this work to a place in the collection on the ground of an example for study. (24)

DIVISION VI. BASKET WORK.

BASKET WORK was probably one of the earliest arts practised by man,—the bark, leaves, branches, and fibres of trees and plants, like clay for pottery, being always at hand, whilst the act of weaving might even have been originated by the busy fingers of a child. Decorative objects in this section seem to be particularly within the province of oriental and semi-barbarous art-industry; the luxuriant abundance of tropical vegetation furnishing, on the one hand, the greatest variety of materials, whilst the simple and obvious nature of the processes of production easily lend themselves to the characteristic modes of decorative expression of primitive nations. Modern European art, on the other hand, has singularly overlooked the opportunity for the exercise of taste in design and colour, afforded by articles of utility in this manufacture.

No. 582.

JAPANESE "EGGSHELL" PORCELAIN CUP, encased in minute bamboo wicker work.—Recent. Purchased at 1*l.* 1*s.* (272)

Nos. 583, 584, 585, 586, 587, 588, 589.

SEVEN RECENT JAPANESE SMALL BASKETS AND TRAYS, in bamboo work. Purchased at 1*l.* 9*s.* 1854. (278, 279, 280, 281, 282, 283, 284)

No. 590.

CONICAL HAT, in cane, or rush work.—(China, or Indian Archipelago.) Purchased at 2*s.* 6*d.* 1854.

The ornamentation of this humble article of personal use is very original and consistent; the material and the process of plaiting or weaving have naturally suggested the kind of mosaic pattern here seen, but the skilful arrangement of the three bands of ornament, intersecting at the apex of the hat, reveals the inventive genius of the true artist. (337)

DIVISION VI. BARNET WORK.

Barney work was probably one of the earliest arts introduced by man—the bark leaves, branches and flowers of trees and plants like clay for pottery, being always at hand, whilst the art of weaving might even have been suggested by the hanging of a shawl. Decorative objects in this section seem to be particularly within the province of artists and semi-barbarous art-industry; the permanent abundance of tropical vegetation furnishing on the one hand, the greatest variety of materials, whilst the simple and obvious nature of the processes of production easily lend themselves to the characteristic modes of decorative expression of primitive nations. Modern European art on the other hand, has slightly overlooked the opportunity for the exercise of taste in design and colour, afforded by nature in the manufacture.

No. 352

JAPANESE "KOBORI" PORCELAIN CUP, covered in minute bamboo whisker work.—Hosono. Purchased at 11. 1s (173)

No. 353, 354, 355, 356, 357, 358, 359

BARNEY BARNEY JAPANESE WHITE PORCELAIN AND TEA, in bamboo work. Purchased at 11. 1s 1854 (274, 275, 280, 281, 282, 283, 284)

No. 360

CONICAL MAT in cane or rush work.—China or Indian Archipelago. Purchased at 2s 6d 1854

The construction of this bamboo article of personal use is very original and consistent; the material and the process of making it working have naturally suggested the kind of useful pattern here seen, but the skillful arrangement of the three bands of cane, intersecting at the apex of the hat reveals the inventive genius of the true artist. (287)

DIVISION VII. LEATHER WORK.

OF decorative works in leather we find few indications before the mediæval periods, but from about the ninth century downwards, inventories, poems, romances, &c., make constant mention of articles of use and costume in this material, whilst the dates of numerous monuments, preserved in collections, go as far back at least as the beginning of the fourteenth century. Coffers and caskets, and cases to contain other articles, sheaths of knives, daggers, swords, &c., bookbindings, and ornamental hangings, are the chief objects actually met with, and are executed by the several processes of raising or embossing the surface, or otherwise producing ornamental designs by incision, stamping by hand with hot irons, as in bookbinding, and of impression or embossing from large dies or plates; gilding and painting applied in various ways coming in to the assistance of all these processes. The incised and raised work in leather of the fifteenth century, which appears to have been the most successfully practised in France and Italy, is often admirably beautiful in design, and of the most masterly execution; in no other vehicle, indeed, do we find the inventive genius of the Mediæval ornamentist more conspicuously displayed.*

No. 612.

CASKET in "cuir bouilli," with iron lock and clamps.—French? Date, 1300–30. Length, $10\frac{1}{2}$ in. Width, $4\frac{1}{2}$ in. Depth, 4 in. Purchased at *l.* 1854.

Amongst the armorial devices, which form the stamped enrichments of this casket, that of Blanche of Castille, Queen of St. Louis, is several times repeated; this fact, in the absence of other unmistakable indications, would suffice to mark the epoch of this ancient and interesting object. (1288)

* Much information on mediæval leather work will be found in the excellent and most useful "Glossary" forming the second part of the Catalogue of the Enamels and Miscellaneous Objects of the Museum of the Louvre, by M. de la Borde, Conservateur des Collections du Moyen Age, &c. &c. See articles "Cuir bouilli," "Cuir empreint," "Cuir doré," "Cuir peint," &c.

No. 613.

CASKET in "cuir bouilli," with iron mounts.—Date, 1450-1500. Length, 11 in. Width, 5 in. Depth, 6 in. Purchased at 1*l.* 5*s.* 1854.

The spirited and beautiful scroll ornaments in this specimen, unfortunately somewhat defaced by the injuries of time, are executed with the knife; an exquisite variety of relief, and consequent play of light and shade being brought about, by slightly raising or embossing the surface by some obsolete mechanical process, the artistic effect of which, has great resemblance to that of repoussé work in metals. (1265)

No. 614.

CASKET in "cuir bouilli," with iron mounts.—Date, 1450-1500. Length, 7 in. Width, $3\frac{3}{4}$ in. Depth, $4\frac{1}{2}$ in. Purchased at 2*l.* 10*s.* 1854.

Style of ornamentation and process similar to preceding specimen. (1515)

No. 615.

SMALL SQUARE CASKET, in "cuir bouilli," with brass mounts.—Date, 1450-1500. Length, $3\frac{3}{4}$ in. Width, $2\frac{3}{4}$ in. Depth, $2\frac{1}{4}$ in.

The diapered ground has been gilded in alternate quarters of each of the ornamented surfaces of the casket, a quaint peculiarity borrowed from heraldic art. The ornament is executed by incision.

No. 616.

POWDER FLASK in "cuir bouilli."—Date, 1560-1600. Extreme height, $8\frac{1}{2}$ in. Width, $6\frac{1}{2}$ in. Purchased at 2*l.* 10*s.* 1854.

In this example the processes of embossing and incision or hand work, appear to be united. (1345)

DIVISION VIII. JAPANNED OR LACQUERED WORK.

ORIENTAL countries, in which the gum resins abound, have been from an early period fertile in all kinds of decorative work in varnish painting, whilst European industry has only recently embarked in that direction. The island of Japan may be regarded as the world's workshop in this branch of art, its semi-civilized artists still defying all rivalry, although the Chinese are only a degree less skilful. The celebrity of the lacquered works of the former of these countries is indeed evinced in the mere fact of our language having, in the ordinary phrase *Japan work*, adopted its name as a generic term for all kinds of lacquered wares.

The north of India and Persia likewise produce very beautiful works in this category, and the productions of these countries, though less perfect in all technical respects, are generally speaking characterized by a higher and more consistent style of decoration than the Chinese or Japanese wares. The variety of Oriental lac work are extremely numerous; we find decorative processes partaking often as much of the nature of marqueterie or mosaic, as of varnish painting; whilst, on the other hand, the raised lacs and the carved or incised specimens have a direct affinity to sculpture. The several varieties will be illustrated as the specimens occur in the catalogue.

With respect to European works, although certain methods of surface decoration having more or less resemblance to japanning may be occasionally traced throughout the mediæval periods, it was probably not before the beginning of the eighteenth century, that any direct endeavour to execute lacquered works was made, and then evidently in imitation of the oriental wares which had, at that period, become exceedingly popular.

Original and consistent European productions in varnish painting were, perhaps, first produced in France, where, during the reign of Louis XV., an artist of great talent, Martin, originally a coach painter, and known by the sobriquet of "Vernis Martin," gave a great impetus to the art, having

invented processes greatly in advance of previous efforts. At the present day, the lacquered manufactures of this country, probably take the lead in this branch of industry in Europe.

No. 641.

OBLONG TRAY OR PLATEAU.—Ancient oriental (?) lacquered work. 16th or 17th century? Length $9\frac{1}{2}$ in? Width $10\frac{1}{2}$ in. Purchased at 2*l.* 1*s.* 8*d.* 1854.

This curious specimen, although of very marked design, exhibits scarcely any of those characteristic peculiarities which are generally found to reveal the local origin of works of art. Some of the details of the scroll or arabesque work, with which the surface is covered, have great analogy with Italian cinque-cento motives; others, again, have a decidedly oriental impress; as a whole, however, the work manifests a singular instance of the absence of what we may term national characteristics of style. The article is composed of a light wood, hollowed out from the solid in a somewhat rude and unfinished manner. The wood is covered with a thick semi-transparent resinous varnish or lacquer of rich yellow, on which the scroll ornaments are in the first place executed in gold; a variety of brilliant hues being afterwards communicated to them by glazings of transparent varnish colours. Various animals, represented sporting amidst the ornaments are, on the other hand, executed in a thick opaque medium, the interior lines and details of the forms being afterwards added by incision with a sharp instrument. Objects in carved and painted wood, of Venetian cinque-cento origin, exhibiting a precisely similar application of glazed or coloured gilding, are not uncommon. The present object probably belongs to a class of oriental (Persian, Turkish, or Armenian?) manufactures, which may have served as the prototype of these last-named early European works. (1262)

No. 642.

CIRCULAR TRAY.—Indian lacquered work (recent). Diameter, 17 in. Purchased at 3*l.* 1854.

The peculiar conventional ornament, commonly known as "the shawl pattern," is here seen in lacquered work. The original invention of this favourite pattern which has long been currently adopted by European industrial design, undoubtedly belongs to the north of India; it is probably of great antiquity, and is most likely one of those symbolic or hierarchic forms not unusual in oriental art, and which are perpetuated by habit long after their real significance has been lost sight of. (1620)

No. 643.

OCTAGONAL BOX, with raised cover.—Recent Indian lacquered work. Manufactured at Lahore. Diameter, $10\frac{1}{2}$ in. Depth, 7 in. Presented by Her Majesty the Queen, 1852. (3)

Nos. 644 and 645.

TWO OBLONG WORK BOXES.—Lahore lacquered work. Presented by Her Majesty the Queen, 1852. (1, 2)

Nos. 646, 647, 648.

THREE OBLONG BOXES for writing materials, with stands or trays.—Lahore lacquered work. Presented by Her Majesty the Queen, 1852. (4, 5, 16)

Nos. 649, 650, 651.

THREE SMALLER WRITING BOXES.—Lahore lacquered work.

The preceding nine lacquered boxes were contributed to the Exhibition of 1851; they were afterwards presented by the Honourable East India Company to the Queen, and Her Majesty was pleased to give them to this Museum.

The distinctive style of the ornamental lacquered works of India is well exemplified in these specimens. They manifest a perfectly consistent mode of decoration based on true principles of design; the motives are purely ornamental, and are, in almost every instance, refined and beautiful both in form and colour; the proper expression of flatness consonant to surface decoration being invariably observed. All the floral ornaments are conventionalized, and rendered simply as abstractedly agreeable forms destined to cover, in the most ingenious and tasteful way, prescribed decorative spaces. In general effect they are equally successful, being distinguished by great richness and harmony of colour, and perfect unity of *ensemble* in the arrangement of the forms. These works, in fact, are beautiful by virtue of the perfect art displayed in them, and will always please, irrespective of fashion or association, because that art is based on true and immutable natural laws. (7, 8, 9)

Nos. 652 and 653.

TWO CIRCULAR BOXES, with hemispherical covers.—Indian incised lac work. Manufactured at Sindh. Diameter, $8\frac{3}{4}$ in. Height, 6 in. Purchased at 16s. 6d. each, 1852. (12, 13)

Nos. 654 and 655.

TWO SIMILAR CIRCULAR BOXES, with flat covers. Diameter, $9\frac{1}{2}$ in. Depth, $3\frac{1}{2}$ in. Purchased at 11s. each, 1852.

The very original ornamentation of these four pieces is remarkable not only for its artistic excellence, but likewise from the peculiarity

of the process by which it is produced. This consists in the superimposing of several successive coats or layers of lacquer of different colours one above the other, the patterns, which are tastefully arranged in contrasting zones or bands, being then produced by scratching or engraving through the upper layers to those beneath them, the strongly contrasted colours of which are thereby exposed.

(10, 11)

Nos. 656 and 657.

TWO INDIAN TERRA COTTA WATER BOTTLES ("coojahs"). Decorated with incised lac work. Manufactured at Kotah, in Rajpootana. Purchased at 2s. 6d. each, 1851.

Similar in style and process of ornamentation to preceding specimens; the local colours, however, unlike the former, are somewhat crude and violent.

(448, 449)

No. 658.

CANE OR STICK OF OFFICE, with chased silver knob and ferule.—Indian lacquered or painted work. Length, 4 ft. 4 in. Purchased at 2l. 4s. 1852.

(14)

No. 659.

MUSICAL PIPE OR FLUTE in painted wood.—Indian work. Length, 10½ in. Purchased at 5s. 1852.

(15)

No. 660.

PERSIAN MIRROR CASE, with sliding cover in lacquered papier maché. Length, 8 in. Width, 5¼ in.

The technical processes seen in this example have almost exact affinity with the lacquered works of the north of India already illustrated. The style and general manner of the figure subjects have, however, greater resemblance to the Byzantine or Russo-Greek painted illuminations: it is both interesting and instructive thus to note the influence of the art of neighbouring countries on that of Persia. (929)

No. 661.

CHINESE OR JAPANESE BOX in carved red lac work ("coral lac").—Length, 4¾ in. Width, 4 in. Depth, 1¾ in. Purchased at 2l. 1852.

The shape of this box is arranged to represent a basket of flowers the details being rendered by elaborate surface carving, executed in the substance of the coating of lacquer.

(47)

No. 662.

WORK TABLE.—Chinese black and, gold lac work. Height 2 ft. 4 in. Purchased at 12*l*. 1852.

An example of an article produced expressly for the European market ; the decoration consists of fantastic landscape subjects in the style of the well-known willow pattern. (52)

No. 663.

TEA CADDY.—Chinese black and gold lac work. Length, 10 in. Width, $6\frac{3}{4}$ in. Depth, $4\frac{1}{2}$ in. Purchased at 1*l*. 11*s*. 1852.

Similar to preceding number. (35)

No. 664.

JAPAN LACQUERED QUATREFOIL TRAY.—Length, $11\frac{1}{2}$ in. Width, 9 in. Purchased at 5*s*. 1852.

This object affords a plain and simple example of a characteristic decorative process in oriental lacquered wares. The floral ornament is composed of an inlay of mother of pearl into the ground of black lacquer, and may thus in fact be deemed a specimen of *marqueterie* or mosaic. This process, which is of purely oriental origin, is, however, too familiar to us in European works to need further explanation ; it is associated in a great variety of ways with the other resources of japanning, and offers a very consistent and effective use of the brilliant material. (33)

No. 665.

WRITING DESK.—Japan lacquered work. Length, $16\frac{1}{2}$ in. Width, $9\frac{3}{4}$. Depth, $5\frac{1}{2}$ in. Purchased at 3*l*. 1852.

Similar to preceding number. (51)

No. 666.

OBLONG BOX.—Japan red lac, with raised ornaments in gold, &c. Length, 1 ft. 6 in. Width, $10\frac{1}{2}$ in. Depth, 4 in.

In this specimen we see another distinct decorative process. The ornaments are here rendered in low relief, in a variety of contrasted tints of gilding ; both of these processes are doubtless of Japanese origin. It is, however, needless to dwell upon them, as they have long been familiar to us in European lacquered wares. In this and the following specimens a marked leaning towards *naturalism* in ornament is observable. Flowers, birds, trees, &c., are here seen represented with but little attempt at conventionalisation, naturally beautiful forms, skilfully arranged, to fill the requisite decorative

74 DIVISION VIII.—JAPANNED OR LACQUERED WORK.

spaces, assuming the office of legitimate ornamentation. Japanese art, otherwise so intimately allied to that of China, is distinguished from the latter by a more refined perception of the innate grace and beauty of natural objects, especially of the floral kingdom, which are often reproduced as decorative motives with wonderful spirit and truth to nature. (265)

No. 667.

SQUARE BOX.—Japan olive green lac, ornamented with birds and flowers in raised gold. Length, $6\frac{3}{4}$ in. Width, $6\frac{3}{4}$ in. Depth, $2\frac{1}{2}$ in.

Similar in style to preceding specimen. (264)

No. 668.

BOX.—Japan black lac on metal, with flowers, &c. in gold. Length, $3\frac{1}{2}$ in. Width, 3 in. Depth, 2 in. (267)

No. 669.

OVAL "BONBONNIÈRE."—Japan black lac on metal, with flowers, birds, &c. in raised gold. Length, $2\frac{3}{4}$ in. Width, $1\frac{3}{4}$ in. (269)

DIVISION IX. GLASS PAINTING

THE art of glass painting for the decoration of windows is of mediæval origin, and pre-eminently ecclesiastical in its application. The eleventh century is by general consent fixed upon as the earliest period at which pictorial representations, properly so called, were executed on window glass, and it is certain that there are no monuments of the art of an earlier date known to be extant. Coloured or stained glass was, it is true, introduced in windows long before this time, probably as early as the fifth or sixth century; but merely as a mosaic of small pieces placed in juxtaposition, forming simple geometrical patterns, and it is not unlikely that this application of coloured glass may have been in use in classical antiquity; there is, however, no actual evidence in support of the latter supposition. This kind of work is, indeed, properly a transparent glass mosaic. The earliest monuments of glass painting may be considered as transitional productions, the gradual development of the art tending from the former species of translucent mosaic work towards the very distinct process of painting on a transparent ground; the products of each successive century approximating more and more to the latter extreme, until at last, in the sixteenth and seventeenth centuries, the glass itself as a means of art came to bear no more relation to the complete work than the canvas does to a picture.

Throughout the mediæval periods, glass painting was little more than monochrome drawing, or painting on surfaces of various colours, the local tints of each part of the design being composed of pieces of stained glass of the required colours, cut to shape and joined together with narrow bands of lead, the main lines of the design being necessarily formed by these latter, whilst the shading and other details were painted generally in bold lines, hatchings, or stippings of opaque dark brown enamel colour; the process was thus of the simplest nature and most limited range, some few exceptional resources, which it is not necessary to specify here, alone raising it above the merest light and shade delineation. During the cinquecento period and in modern times, although the ancient mode

was never entirely abandoned, a very different and much more complicated mode was introduced; this consisted in the actual execution of the pattern in fusible enamel colours on a ground of white glass, the various tints being actually painted on the surface and afterwards burnt in. Glass pictures on this method have been sometimes executed on a single large piece of glass; in such cases the absence of leading excludes all analogy to mosaic, affinity with which, is, after all, the truest and most consistent direction for decorative window glazing.

The art seems to have attained its highest excellence and declined in intimate union with Gothic or pointed architecture, being found in its utmost perfection in France, England, Flanders, and Germany, whilst it was comparatively little practised in the southern and eastern parts of Europe, where the pointed style never attained its true development. Glass painting is of comparatively rare occurrence in Italy, although the few examples to be found, especially in Venice and Florence,* are worthy of great attention on account of the singular and instructive peculiarities they exhibit.

For a useful treatise on glass painting, see Introduction to "An Enquiry into the Difference of Style observable in Ancient Glass Painting," &c. Oxford, 1847.

No. 700.

LARGE QUARREL painted in grisaille and yellow stain.—Device of an abbot or bishop, a crosier and a phoenix rising from the flames. On a scroll held in the beak of the bird is the legend in Flemish, "God doet meer" (God doth more). Circa, 1480. Dimensions of lozenge, $14\frac{1}{2}$ in. by $11\frac{1}{2}$ in. (1238)
(See illustration.)

No. 701.

CIRCULAR PANE OR MEDALLION, painted in grisaille.—A merchant in his warehouse weighing sacks. Diameter, 8 in. (1239)
(See illustration.)

No. 702.

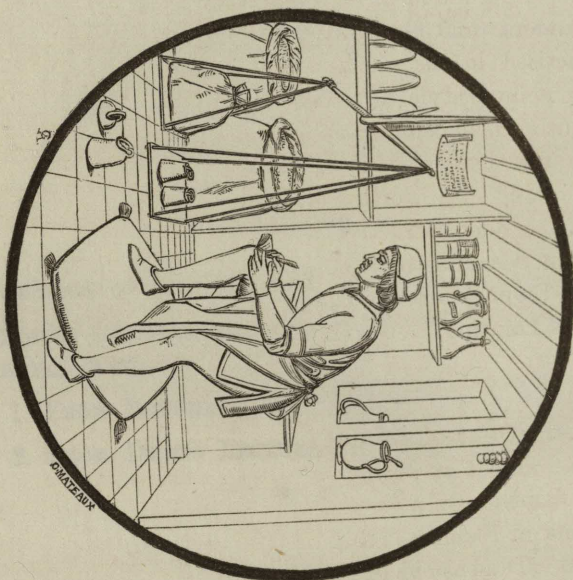
FOUR DIAMOND QUARRELS.—Devices and Monograms of Henry VIII.
(See illustration.) (1247)

* In Venice, the painted windows of Vivarini, and in Florence, the windows of the Duomo.

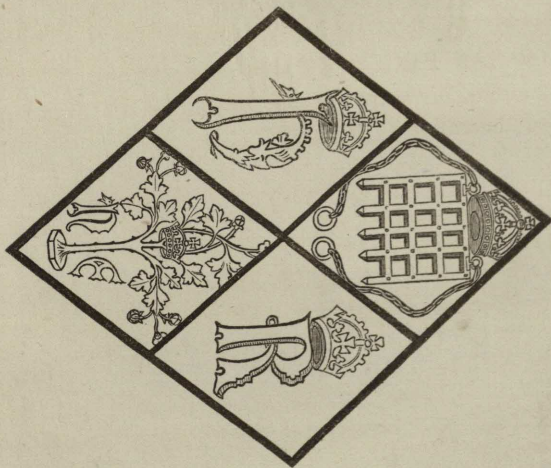
CATALOGUE OF THE MUSEUM OF ORNAMENTAL ART.
DIVISION IX—GLASS PAINTING.



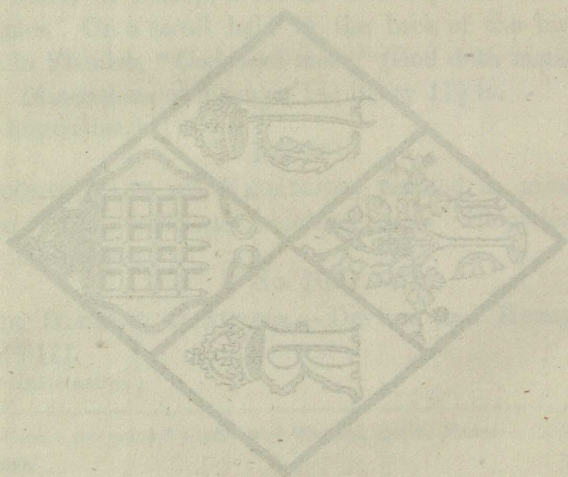
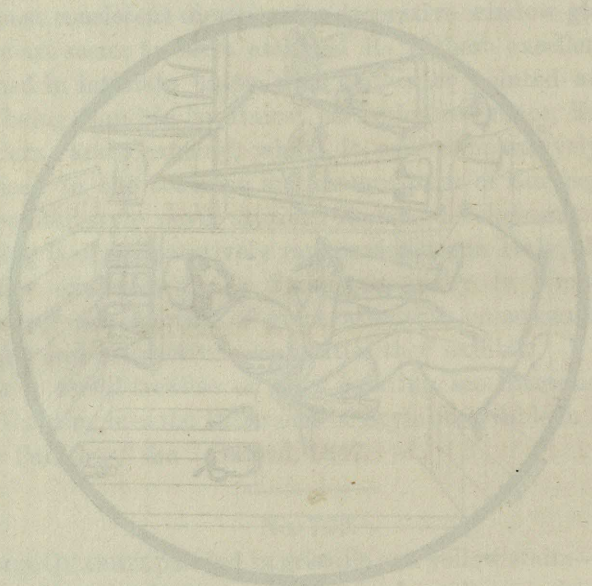
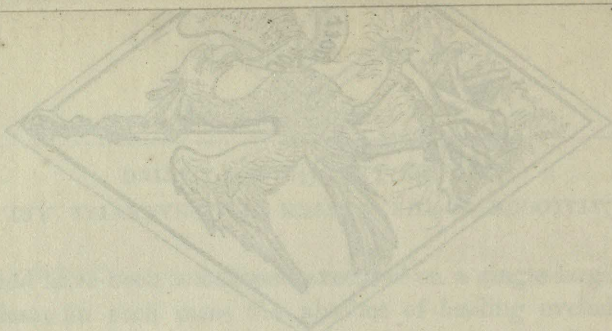
No. 700. Large Quarrel, in grisaille, device of an Abbot or Bishop. Flemish. Date, about 1480.



No. 701. Circular Pane or Medallion, in grisaille—a Merchant weighing sacks. German or Flemish. Date, about 1500.



No. 702. Diamond Quarrels.—Devices and Monograms of Henry VIII.



APPENDIX,

CONTAINING

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B. EXTRACTS ILLUSTRATING THE PRINCIPLES OF ORNAMENTAL ART:—

1. FROM REDGRAVE, ON "DESIGN" - - - 82
2. FROM DYCE'S LECTURE ON "ORNAMENT" - 88



APPENDIX

APPENDIX A

APPENDIX

CONTAINING

- A. FORMATION OF THE MUSEUM - page 79
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APPENDIX.

APPENDIX A.

REPORT of the COMMITTEE appointed by the Board of Trade for the Disposal of the Parliamentary Grant of 5,000*l.* for the Purchase of Articles from the Exhibition of 1851.

THE formation of a Museum of Manufactures of a high order of excellence in Design, or of rare skill in Art Workmanship, had long been considered desirable, as well for the use of Schools of Ornamental Art as for the improvement of the public taste in Design; and the Great Exhibition of 1851, affording a favourable opportunity for obtaining suitable specimens, the Board of Trade requested a Committee, consisting of Mr. Pugin, Mr. Owen Jones, Mr. Redgrave, R.A., and Mr. Cole, C.B., to recommend articles for purchase, and subsequently to prepare a Catalogue, which should set forth the prices of the various articles, and the reasons for purchase, together with any other particulars it might be desirable to know in the use and study of the Collection.

2. The funds which the Treasury allowed for this purpose were limited to 5,000*l.*, of which 4,470*l.* 16*s.* 5*d.* have been expended in the following proportions:—

	£	s.	d.
Articles exhibited on the Foreign Side			
of the Exhibition - - -	2,075	9	0
Articles exhibited on the British Side			
of the Exhibition - - -	893	17	11
Articles exhibited by the East India			
Company - - -	1,501	9	6
	<u>£4,470</u>	<u>16</u>	<u>5</u>

3. Apportioning this amount to large groups of Manufactures, the expenditure in each will be as follows; the prices of foreign articles being exclusive of Customs dues, &c.:—

					£	s.	d.
Woven Fabrics	-	-	-	-	1,080	0	4
Metal Works	-	-	-	-	1,426	15	6
Enamels	-	-	-	-	844	12	0
Ceramic Manufactures	-	-	-	-	348	6	7
Wood Carvings and Furnitnre	-				771	2	0

4. As a first principle in making the selections, the Committee felt it to be their duty to discard any predilections they might have for particular *styles* of ornament, and to choose whatever appeared especially meritorious or useful, if it came within the limits of the means at their disposal, without reference to the style of ornament which had been adopted. The Collection accordingly possesses specimens of many European and several Asiatic styles. Yet each specimen has been selected for its merits in exemplifying some right principle of construction or of ornament, or some feature of workmanship to which it appeared desirable that the attention of our Students and Manufacturers should be directed.

5. Most of the examples, indeed, in the opinion of the Committee, have a mixed character. Some, like most of those from the East, illustrate correct principles of ornament, but are of rude workmanship; whilst others, chiefly European specimens show superior skill in workmanship, but are often defective in the principles of their design. Thus, the Paris shawl, by Duché Ainé (W 120), was rewarded by the Jurors as a triumph of manufacture, but its direct imitations of natural objects appear to the Committee to be of very inferior design to the ruder scarfs of Tunis, or the Kinkhobs of Ahmedabad.

6. An attempt has been made in the Catalogue to indicate the more salient points of merit and defect in most of the articles, as far as space would permit. This of necessity has been done imperfectly, but we look forward to many opportunities occurring when the features of the several purchases may be fully and systematically explained.

7. Notwithstanding the indifference to principles of Ornamental Art which is too prevalent in the present age—and even the variety of style and character in the works in this Collection afford proof of such indifference—there are signs that the existence of laws and principles in Ornamental Art, as in every branch of human science, is beginning to be recog-

nized. Indeed, without a recognition of them, we feel that Schools of Art can make no progress. Collections of Art will, we think, be most instrumental in helping to form a general belief in true principles.* (See Appendix B.) It is by means of such Collections that we may hope to create a band of practical artists, competent to teach the principles of Ornamental Art; and to prove by their own works the soundness of their teaching.

8. In forming this Collection, the Committee looked to its becoming the nucleus of a Museum of Manufactures, which may have its connexions throughout the whole country, and help to make our Schools of Art as practical in their working as those of France and Germany.

9. Already, with the desire to enable Manufacturers and Students who may be prevented from consulting the Collection, to participate in the advantages of it, the Board of Trade has authorized the preparation of Coloured Lithographs of some of the Examples to illustrate the Catalogue; and this decision has led to the formation of a Class of Female Students for practising the art of Chromolithography; who, whilst thus aiding the production of a useful work, are practically acquiring the knowledge of an art peculiarly suitable to them, and for which there is an increasing public demand.

HENRY COLE.

OWEN JONES.

RICHARD REDGRAVE.

* The principles of ornament developed in Greek art and in that of the Middle Ages, are, so far as they go, true and determinate principles, the results of long experience, which nothing but ignorance can lead us to undervalue, and which we must learn before we can add to them or give them a wide range.—DYCE, *Lecture on Ornament*.

17th May 1852.

APPENDIX B.

EXTRACTS ILLUSTRATING THE PRINCIPLES OF ORNAMENTAL ART.

Extract from Redgrave on "Design."

Geometry
the basis of
ornament.

GEOMETRY, not necessary as a principle of Fine Art, is essentially required as the basis of ornament ; thus the grouping and arrangement of art is picturesque and dis-symmetrical, and consists rather of unequal quantities, except in some of the works of the early artists, which had an ornamental source. Ornament, on the contrary, has a geometrical distribution, and is subject to symmetry and correspondence of parts ; and it may be truly said that it is confounding these provinces, and a departure from this true foundation on the part of the ornamentist, that has caused so much bad ornament in various manufactures, and in none more than in the textile fabrics. . . .

Construc-
tion must
be always
regarded.

The primary consideration of construction is so necessary to pure design, that it almost follows that whenever style and ornament are debased, construction will be found to have been first disregarded ; and that those styles which are considered the purest, and the best periods of those styles, are just those wherein constructive utility has been rightly understood and most thoroughly attended to. . . .

Ornament
subordinate
to construc-
tion.

The constructive forms should not be obscured by the ornament, but rather brought out and expressed thereby ; nor should all the members of construction be equally ornamented, but only such parts as friezes, pilasters, capitals, pillars, or panels ; in fact, simplicity is herein the safest guide to beauty, and enrichment overdone destroys itself. Ornament, indeed, should be like condiment to our food, used only to give piquancy and relish, for as it would be a sickening thing to live on sauces, so over-decorated furniture soon disgusts even those who at first most admired it. It would not be difficult, were it not improper, to point out works of the greatest pretension and the most costly workmanship, which are completely spoilt by this fault. Cabinets entirely covered with carving, the very stiles and rails being as decorated as the

panels and pilasters. Metal chandeliers, with leaves and flowers in as great profusion as in actual nature. Papier maché hidden under a surface of pearl and gold. So extremely prevalent, indeed, is this error, that it may be said to be the ruling vice of the Exhibition. It should be remembered that contrast is one of the first causes of pleasure, and that *repose* is one of the most valued excellences in art; thus surrounding plainness serves as the background to the ornament,—it is as the setting to the gem, the foil that increases the beauty of the jewel; and the good artist is as much shown by sparing his labour as the bad one by over-enrichment.

It results from this rule that ornament should arise out of construction; the work abstractedly should be framed, wrought, or constructed, and then decorated; not that it is meant that the ornament should be *applied* to the object, but (as in wood, for instance) carved from it; thus the leg formed for support, the pilaster or column for bearing, may be lightened and enriched by cutting away or removing from the block or slab, not by adding to or glueing on. In his natural state man is a true workman in this respect, and works on just principles, perhaps without knowing it. The New Zealander, or the South Sea Islander, *forms* his war-club or his paddle of the shape best adapted for use, and then carves out or cuts away the surface to ornament it. The Swiss peasant, or the shepherd of our own hills, does the same as he tends his flocks. The same will be found the case in the Eastern or Indian specimens of such works to be seen in the Exhibition, as is particularly exemplified in some choicely carved sandal-wood boxes exhibited in the Indian department. Here the natural and the refined taste agree, for the best wood-carved ornament of the renaissance is on this principle, low in relief, seldom projecting beyond the surface of the pilaster, or the framing of the panel. In this respect the French furniture as a whole is advantageously contrasted with ours, there is less of that imitative treatment, those bulky bunches of flowers and fruits, which project in such graceless abundance from a large number of the British productions. This arises partly from their far greater knowledge, as well as from their better appreciation of the laws of ornamental treatment and arrangement.

Judicious
use of
materials.

Another subject requiring attention from the designer is the best and most judicious use of the materials from which the works are to be manufactured. Allusion has before been made to errors arising from the adaptation of the ornament of one material to another; but besides avoiding this fault, there is the proper consideration of the material in itself, in order to employ it to the best advantage for its display, and to produce the fullest effect of which it is capable; and this will be found equally necessary whether the works are to be of stone, wood, metal, glass, or any other material,

Thus, for instance, in wood-carving care should be taken not only to have the relief so managed as to guard the work as much as possible from accidental injury, but a proper understanding should be sought of the best application of the forms of the ornament to the direction of the grain when it is open or free, and the works should be framed with a view to this consideration; moreover, ornamental carving should not be applied to wood of strongly marked, partly coloured grain, but that which is homogeneous in colour should be selected for the purpose, in order that the form of the ornament may as little as possible be interfered with, by being mixed up with the forms and colours of the grain. It is curious how much costly and skilful labour has been thrown away from inattention to such minor considerations as these. Again, in metal work a right understanding of the material will suggest, among other things, the proper treatment of the surface; this is a matter of the greatest importance to the general effect of metal. A due distribution of burnish and mat, of gilding and plain, or of the various kinds of surface tooling, or frosted work, is of the greatest consequence, not to save labour—though this may result from it—but to give richness without gaudiness, and to enhance the beauty of certain parts by contrast with others. When the whole surface is burnished indiscriminately, as is seen in many works, the result is a glitter which renders form undistinguishable; when the whole surface is mat, the peculiar quality of metal seems lost from the want of burnish.

Furniture.

The furniture of a man's house had need to be well designed, well constructed, and judiciously ornamented, seeing that it is constantly under his hand and his eye, and defects overlooked

at first, or disregarded for some showy excellence, grow into great grievances, when, having become an offence, they day by day continue to annoy. Here at least the strictest utility should be the first thought, and, as simplicity rarely offends, that ornament which is most simple in its style will be likely to give the most lasting satisfaction. Yet, on looking over the various articles of cabinet furniture exhibited, how seldom has this consideration been attended to! The ornament of such works on the English side consists largely of *imitative carving*; bunches of fruit, flowers, game, and utensils of various kinds in swags and festoons of the most massive size and the boldest impost, attached indiscriminately, without any significance, to bedsteads, sideboards, bookcases, pier-glasses, &c., very rarely carved from the constructive members of the work itself, but merely applied as so much putty-work or papier-maché might be. The laws of ornament are as perfectly set at defiance as the laws of use and convenience. Many of these works, instead of being used or useful, would require a rail round to keep off the household. A sideboard, for instance, with garlands of imitative flowers projecting so far from the slab as to require a "long arm" to reach over it, and liable to be chipped and broken with the removal of every dish; and cabinets and bookcases so bristling with walnut-wood flowers and oak-wood leaves as to put use out of the question. Now, besides that such treatments are not ornament, they are not beautiful, and only enter into competition with stamped leather and gutta-percha. This *holly bush* style, which would render walking in the room as dangerous to ladies as walking in a wood, may show difficulties overcome which, however, had better never have been attempted, but is quite out of place in any work intended to be put to use, and yet we find even bedsteads bristling with such carving. There is great reason to doubt if this merely imitative carving is ever just in principle when applied ornamentally to furniture, although the masterly chisel of Grinling Gibbons has raised it into great favour in this country. Natural objects are rendered into ornament by subordinating the details to the general idea; the endeavour ought to be to seize the simplest expression of a thing rather than to imitate it. Let any one examine floral or foliated ornament produced in metal

by electrotyping the natural object, whereby every venation and striation of the plant is reproduced, and compare it with a well and simply modelled treatment, where only the general features of the form are given and all the minutest details purposely omitted, and if this latter has been done with a true sense of the characteristics of the plant, the meanness and littleness of the one mode will be perfectly evident, compared with the larger manner of the other.

Principles of
the orna-
mentist.

The true ornamentist would seem to be one who seeks out the *principles* on which the bygone artists worked, and the rules by which they arrived at excellence, and discarding mere imitation and reproduction of details endeavours by the application of new ideas and new matter, on *principles* which he believes to be sound, or which time and the assent of other minds has approved to be fundamental, to attain originality through fitness and truth.

Differences
between the
ornamentist
and the
artist.

However, in the highest range of his art, the ornamentist may be merged in the artist, there is a distinct difference in the principles of the two arts, a difference which becomes more apparent as the ornamentist descends from labours of such high requirement to those more strictly within his own province. Art has its childhood in a careful imitation of nature, and grows into an abstract imitation or generalization of nature's highest beauties and rarest excellences—still, however, imitatively rendered—and nature, thus selected, becomes the vehicle for impressing men with the thoughts, the passions, and the feelings which fill the imaginative mind of the artist. The generalized imitation of nature is the language in which these imaginative abstractions are embodied and expressed, and this whether the artist be sculptor or painter; the landscape painter even proceeds on the same principles, and endeavours, by a selected *imitation*, to reproduce the aspects of nature in harmony with certain feelings which fill his mind, and which he wishes to impress on the mind of others. In its lower phases art relies more and more on imitation, seeking to give pleasure only by the reproduction of beautiful objects or beautiful combinations, until in its lowest development, art, if it can be so called, rests contented with mere *imitation*.

In considering the scope of the *ornamentist*, it will be evident that in his highest aims he is assimilated to the *artist*,

so that it becomes extremely difficult, nay impossible, to separate them, or draw any line of distinction between the one and the other. Thus the beautiful shield which embodies the description given by Homer of that of Achilles, designed by Flaxman, or that skilful specimen of *repoussé* art, the shield by Antoine Vetché, are at one and the same time works of art and works of ornament. From this high range the occupation of the ornamentist descends by imperceptible degrees, not as in the case of the artist through the more and more close *imitation* of nature, but by selecting from her whatever is beautiful and graceful, irrespective of her individual embodiment of these qualities, and adapting them to give pleasure separately and apart even from any wish to recal the objects themselves from which he has sought or obtained them; his effort is to give the most characteristic embodiment of those natural objects (viewed in relation to some peculiar quality, form, or colour, or some particular adaptation required) rather than to imitate; indeed, he departs more and more from *imitation* as he diverges from the path of the artist to occupy his own separate province as an ornamentist. These are truths to be continually borne in mind, as they constitute the only cure for that false style of ornament so largely pervading the manufactures of the day, and already so frequently alluded to under the name of *naturalism*, consisting of the mere *imitative* rendering of natural forms—as ornaments.

Extract from Dyce's Lecture on "Ornament."

The artist, it has been observed, has for his drift the representation of beauty as it appears in the natural subject; the ornamentist, the application of beauty to a new subject. To the former, therefore, artistical imitation is an essential requisite, since he works by it, and by it alone; it is, in short, his language. To the latter it is *not an essential* but only an useful acquirement. The reason of this is obvious; the painter deals solely with the apparent forms of objects; and it is by giving us true pictures of the apparent form that he suggests the reality. The ornamentist, on the other hand, in his use of nature sometimes selects the apparent form, sometimes the reality; but in either case the forms or colours which he has abstracted assume a positive and real character, and if he avails himself of artistic effects, it is more for the sake of gaining variety and force than for identity and truth of mere resemblance. In a few words, the ornamentist refers to nature for the purpose of learning the contrivances by which she has adorned her works, that he may be enabled to apply the same forms and modes of beauty to man's handicraft; and this purpose necessarily leads him, as it were, to anatomise her works and resolve them into elements, rather than to view them in the aggregate with the eye of an artist; and to deal with minute particulars of form and colour more as they really are than as they appear modified by visual laws. As he does not aim at that fictitious resemblance of nature which it is the purpose of fine art to effect, but, so far as he goes, at the identical repetition of natural forms and colours in some new material and for some new purpose, it is obvious that the power of representing objects in the form of diagrams is to him far more necessary and valuable than that of imitating them with all their effects of light and shade, of surface or of material, as an artist does.

Limit to
naturalism.

It is quite certain that there is a limit to naturalism in ornament, while there is no limit in the opposite direction; let us consider, then, whether the prevailing confusion of ideas and utter want of principle in our ornamentation are not due to neglect of my primary rule, that the art of ornamenting consists in the application of natural modes of decoration, *not*

in applying pictures or sculptures of natural objects to our fabrics. If you ask me why Oriental ornamentation is so agreeable and natural, though it consists of little that resembles natural objects, I reply at once, it is because Oriental fabrics are ornamented in the same way as natural objects are. The forms employed are natural and beautiful forms; the colours are arranged and contrasted and modified as we find them in nature. The lines are such as we find in almost every other flower or object that meet us, and therefore always pleasing. The object of the ornamentist is *not to make mere copies of natural objects*, and to paint pictures or carve images of them on the furniture and appliances of life. His purpose is to adorn the contrivances of mechanical and architectural skill by the application of those principles of decoration, and of those forms and modes of beauty which nature herself has employed in adorning the structure of the world. Ornamental design is, in fact, a kind of practical science, which, like other kinds, investigates the phenomena of nature for the purpose of applying natural principles and results to some new end.

Oriental
fabrics.

No mere
copies of
natural
objects.

A landscape with figures is in itself an agreeable object, and may, as we know, be employed ornamentally with considerable effect. But would it form an appropriate decoration for a floor or pavement, if executed, say, in mosaic? Obviously not. It is plain that, in the case of a floor or pavement (and the same rule applies to carpets, floor cloths and other coverings of floors) the primary idea to be conveyed is that of uniform flatness and solidity. . . .

The power of imitating objects artistically is not adequate to the ends which the ornamentist contemplates. Representations of natural objects, such as flowers or animals, are not ornaments in any other sense than works of painting or sculpture may be said to be so. The application of such representations to walls or articles of furniture, it is true, has often been made, and is daily made, for ornamental purposes, and constitutes a species of ornamental art; but it is only one among a thousand others in which artistic imitation is inadmissible. The artist and the ornamentist may choose out of caprice, as in *the case of arabesques*, to unite their two arts; but the arts are not essentially the less distinct, nor, as a general rule, the less incompatible in practice. The very

name grotesque, applied to that kind of art by the painters of the Middle Ages, because the ancient specimens of it were mostly discovered in grottos or ruins, is used by us to express anything very absurd or ridiculous; and in truth, since it is a matter of fact that arabesque painting or sculpture have always been the offspring of artists, they ought rather to be looked upon as a kind of beautiful nonsense than as a species of art to be reasoned about.

